SCHOOL YEARBOOK
Editing and Management

C. J. MEDLIN

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SCHOOL YEARBOOK
Editing and Management

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2nd Edition

DISCARD

By

C. J. MEDLIN

Professor of Journalism
and
Graduate Manager
Student Publications, Inc.
Kansas State College

The Iowa State College Press – Ames, Iowa

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Preface

THE SCHOOL YEARBOOK staff often takes over its job with little or no experience in book publishing. Invariably the staff faces a multitude of problems that must be solved quickly and intelligently if the yearbook is to be a successful venture.

School press associations, yearbook conventions, magazines for student journalists and concerns that produce school annuals are all valuable sources of information. Frequently, however, this information is not immediately available to help solve the day-by-day problems of yearbook production.

This book has been designed to fill this need for readily available information on all the basic problems of publishing a school annual. It is a production handbook for faculty advisers and all student staff members, and will serve as a textbook for courses in yearbook editing and supervision of school publications.

The author wishes to express his deep gratitude to these members of the Kansas State College staff: Professor Lowell E. Brandner for valuable advice and editorial assistance; Professor Donald L. Alexander for aid in preparing the chapters on photography and editing; Samuel H. Logan, editor of the 1956 *Royal Purple,* for editing the manuscript; and to Mrs. Charlene Glenn, secretary to Student Publications, Inc. for typing the manuscript. Special thanks are extended to Professor Hallam Walker Davis, Professor Ralph R. Lashbrook and Professor Byron Ellis who encouraged, advised and helped the author in the publication of the first edition of this book.

Grateful acknowledgement is also made to many other individuals and concerns who made this edition possible: Marshall Townsend, Merritt Bailey and associates at the Iowa State College Press for generous cooperation and suggestions in printing this book. Bill Taylor and associates at the Taylor Publishing Co., Dallas, Texas, for valuable suggestions and assistance in preparing and printing the chapter on photolithography. Karl Fitzer, Burger-Baird Engraving Co., Kansas City, Missouri, for assistance in producing many of the drawings and to Ralph Kolb of the same company for gathering and making available many of the forms and cuts used in this book. Robert R. Maplesden, Burd and Fletcher Printing Co., Kansas City, Missouri, for helpful suggestions in preparing the chapter on photoengraving. Laurence E. Blaker and David R. von Riesen of the Studio Royal, Manhattan, Kansas, for many suggestions and pictures.

The author is also particularly indebted to the National Scholastic Press Association, University of Minnesota, for much valuable material and to Fred L. Kildow, director of the association, and to Mrs. Lucille Kildow for their helpful efforts in supplying material requested. He is indebted also to Miss Ella Sengenberger, adviser, *Arsenal Cannon*, Arsenal Technical High School, Indi-

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anapolis, Indiana, and to Professor Norman Christensen, adviser, *Ibis*, University of Miama, Coral Gables, Florida, for assistance in collecting material for inclusion in this book.

Special thanks is extended to the advisers and staffs of these yearbooks for permission to reprint the material identified by the figure numbers following each book listed.

Arsenal Cannon, Arsenal Technical High School, Indianapolis, Indiana. Figs. 3.1–3.5, 8.1, 8.7

Blue Mantle, The, St. Mary's High School, Milford, Massachusetts. Fig. 9.10

Bluff, The, Scottsbluff (Nebr.) High School. Fig. 9.2

Bomb, The, Iowa State College, Ames, Iowa. Figs. 5.29, 5.33, 5.34, 8.3

Breath of Ocean, Ft. Bragg (Calif.) High School. Fig. 9.12

Bruin, The, Bolton High School, Alexandria, La. Fig. 9.11

Bulldog, The, Anton (Texas) High School. Fig. 9.8

Chit Chat, Chickasha (Okla.) High School. Fig. 9.17

Cavaleon, Coral Gables (Fla.) High School. Fig. 9.11

Crater, Medford (Ore.) High School. Figs. 9.7, 9.16

DeSoto, Memphis State College, Memphis, Tenn. Fig. 9.15

Gopher, University of Minnesota, Minneapolis. Fig. 8.1

Harvester, Pampa (Texas) High School. Fig. 9.5

Highlander, Lakeland (Fla.) High School. Fig. 9.6

Ibis, University of Miami, Coral Gables, Fla. Figs. 5.2, 5.15, 5.17, 5.19, 5.20, 5.22, 5.24–5.26, 5.31, 5.36–5.38, 5.42, 5.13

Makio, Ohio State University, Columbus. Fig. 9.18

Monticello, Thomas Jefferson High School, San Antonio, Texas. Fig. 9.13

Nor'easter, Northeast High School, Kansas City, Mo. Figs. 3.6–3.10, 7.1, 7.10, 7.16, 8.5, 8.6

Red and Black, Glens Falls (N.Y.) High School. Fig. 9.9

Royal Purple, Kansas State College, Manhattan. Figs. 2.1–2.3, 3.11–3.16, 4.3, 4.9, 4.11, 5.1, 5.3, 5.4, 5.7, 5.8, 5.10–5.13, 5.16, 5.18, 5.21, 5.23, 5.27, 5.28, 5.32, 5.35, 5.39, 5.41, 5.44–5.51, 6.1, 7.8, 7.9, 7.14, 8.2

Sooner, University of Oklahoma, Norman. Figs. 3.17–3.24, 5.9, 5.11, 5.30, 5.40

Yellow Jacket, Leesburg (Fla.) High School. Fig. 9.4

These companies furnished the forms designated by the following figure numbers:

Burger-Baird Engraving Company, Kansas City, Mo. Figs. 7.13, 7.15

Southwestern Photoengravers Association, Dallas, Texas. Figs. 7.19–7.29

Taylor Publishing Company, Dallas, Texas. Fig. 9.3

The author would like to give individual credit to each of the scores of photographers, editors, writers, advisers, artists, printers, engravers and many others whose work is reproduced in this book, but this would be an endless task. He can only say, sincere thanks to all who have made a contribution.

C. J. Medlin

November, 1955

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Chapter 1

The School Yearbook and Its Functions

More than twenty thousand schools publish yearbooks annually in the United States.[1] These books touch intimately the lives of millions of students, their parents and friends. The well-planned and carefully edited yearbook records in enduring form the accomplishments of each student in the school.

It makes every student proud of his place in the school and community. It gives him a *sense of identity,* and hence affects his behavior as a good citizen. The nature of this *sense of identity* and its effect on behavior was emphasized by General E. C. Betts, judge advocate general in the European Theater of Operations.[2] Among other reasons, he attributed crime among American troops to a lack of a sense of identity. He pointed out: "This sense of identity is very important. If anyone is among friends or people he knows, he wants their respect, he hesitates to do anything shameful." The annual proudly proclaims the accomplishments of each student and identifies him with his picture.

At one time some school administrators and boards of education forced annuals to discontinue publication. In many cases both sides of the issue were not heard. The annual was allowed no advocate, no champion. One school principal who prided himself on killing the yearbook — usually in a different school each year — remarked in exasperation, "A yearbook has more lives than a cat." Happily a principal of this kind is a rarity today. Most administrators and school boards recognize the value of the annual to the school and community, and many of the places where annuals were discontinued are now producing books again.

Four Functions of the Annual

What is it that gives an annual more lives than a cat? What do students and their families prize in the annual? What functions give it vitality? A careful study of the modern yearbook reveals that it has four important functions. To fulfill these functions it must:

1. Be a real memory book, *a glorified family album,* with pictures of every student and faculty member in the school.
2. Tell a complete human history of one year of school life.
3. Give worthwhile educational training to student staff members.
4. Build good will for the school by giving a true and comprehensive picture of what the institution is trying to accomplish.

How Yearbooks Got Started

A clearer understanding of the functions of the annual or yearbook can be obtained by a brief glance at its history and development. In the early years it was a memory album for seniors only. In the beginning seniors ex-

[1] Estimated from information furnished by the National Scholastic Press Association, University of Minnesota, Minneapolis, Minn., The Taylor Publishing Company, Dallas, Texas, and Myers and Company, Topeka, Kansas.

[2] James Russell Wiggins in *Journalism Quarterly,* Vol. 23, No. 1, March, 1946.

changed pictures. Some pasted them into albums together with newspaper clippings to serve as a reminder of school days. Some such procedure still exists in a few small schools.

Eventually printed yearbooks came into being. In the late 1880's, the use of halftones was developed, and the more progressive schools adopted this new method of photo reproduction in their publications. Tremendous possibilities were opened to enterprising editors with this new device for picture reproduction. However, editors did not start immediately to produce streamlined books similar to those now being printed. It was too much to expect yearbooks to change overnight. Most annuals continued to be senior memory books, with the addition of views and a few snapshots. After all, they were produced to a large extent by students who had little or no experience in the publishing business, and who were carrying a full assignment of school work in addition to their editorial duties.

The Annual As a Memory Book

Today the chief function of the yearbook is the same as it was before printed annuals made their appearance. It should still be a memory book, a family album of the school. Students still want pictures of themselves and their friends. Close studies of yearbook sales prove that the number of copies purchased *depends upon the number of people whose pictures appear in the book.* Every student whose picture appears is almost a sure purchaser. He can say to his family and friends, "Yes, that's my picture. Not a thing of beauty, perhaps, but it's there." That student feels he belongs. If he has to say, "No, there isn't a picture of me in the book," he feels unimportant and insignificant. The book has not fulfilled its function for that student.

How is the editor of a school annual going to get pictures of all students and teachers in the book? There are several ways. Often individual pictures of each student in the senior, junior, sophomore and freshman classes are printed in panels. If this is impractical, because of the size of the book or the cost to each student, individual pictures of seniors can be used and group pictures can be taken of the underclassmen.

An excellent opportunity to add pictures is afforded by the organization section. Each organization, whether in a university or high school, wants a panel or group picture of adequate size showing all its members. This, of course, can be supplemented with activity pictures to be discussed later. Pictures showing all members of each organization in school are double assurance that everyone will appear at least once in the annual.

Get Pictures of All Students

Some schools insure getting pictures of all students in the class section by paying for the photographs, from yearbook or school funds, for any student who cannot afford to pay for his own picture. These students are contacted on a personal basis, and the photographer usually makes a special price to the annual for this work.

In many instances, the photographer comes to the school and takes all the pictures of classes and organizations over a period of two or three days. To include pictures of all students who were absent during this period, and also to picture those who enter school later in the year, a page near the back of the annual often is devoted to one or more group pictures, taken during the spring, of "absentee and new students." The next best thing to getting a picture of a student in the annual, is to list his name as "member not pictured" with the class or organization to which he belongs.

Most families in the United States have a treasured, well-worn copy of a school annual that automatically opens at a certain page. On that page is a picture of a son or daughter, even though he or she may only be in some club or group picture. But that makes the school annual a worthy school project. That gives it life beyond its own year. It gives permanence to each year of school life.

The yearbook is nearly unique among books in that it is one of the select few which *all* owners keep throughout their lives. It is one of the few books they own which increases in value, as anyone can prove by trying to buy at five times its cost any privately owned annual which is ten or more years old.

Complete History of One Year of School Life

The development of the second function of the annual — telling a complete history of one year of school life — has been a slow and sometimes a confused process. Definite progress has not always resulted from some of the experiments tried, but excellent general improvement has resulted from the efforts of the many. Editors, faculty advisers and school administrators have made definite contributions.

State and national school press associations have given invaluable help by sponsoring conventions, yearbook contests and instruction books. Professional magazines, published for teachers and students interested in journalism and the graphic arts, have pointed the way with timely and worthwhile articles on yearbook production in all its phases.

Contributions of the thousands of photographers, engravers, artists, printers, cover makers and paper manufacturers who do the work on annuals should not be underestimated. Anyone truly familiar with the many hours spent by individuals of the graphic arts industry instructing and helping annual staffs long after the "whistle has blown" knows they are sincerely interested in more useful books and finer examples of good book production.

Get Complete Coverage

The editor of any yearbook is faced with the difficult problem of compiling a history of the school year while that history is being made. Events seeming important the day they happen often have little historical value. The fact that the leading halfback reports to football practice Tuesday afternoon with an injury that may keep him out of the important game of the year is a good news item, but the result of the game is more significant to the editor of the annual. The editor must separate the wheat from the chaff, the significant from the insignificant. It is more important to record the names of students who were elected to the Honor Society than to tell of the banquet they had on May 20.

What are some of the important things that should be included in the yearbook? The book must have some introductory or opening pages. Perhaps the title page is the only one absolutely necessary. The late George Sargent called the title page "the door to the book." It should give the name of the annual, the year published, the publishers, school, town and state. Many times this complete introduction is omitted, and the reader must then search through several pages to find the name of the school, the town, the state and year of publication. A detailed discussion of opening pages will be made in a later chapter. They are highly important.

At least one good view of the main school building as students generally approach it should appear early in the book. This reproduction will be more attractive if it shows students entering or leaving the building. One picture might serve for a small high school, but several pictures will be necessary to identify a large university and give the proper setting. Views carefully identified or interpreted by good cutlines will have added interest for the reader. If the book is to be a complete history of the school year, it must show students in classrooms, laboratories, shops or other places of curricular activity, and indicate actual class procedure. Every reader wants to know what and where.

Faculty pictures easily can be worked into the section portraying the work of the school by use of individual photographs, panels and group pictures, or the teachers can be shown in classrooms or laboratory pictures. Sometimes they are shown with the organizations they sponsor.

Sports coverage is good in most yearbooks. In fact, it usually is the most popular section in the annual. Editors must be careful to give a complete picture of the athletic program. Some attention ought to be given to activities of second teams, freshmen, scrubs, intramurals and girls' sports, so that proper balance is maintained. Copy should be interesting, lively and unbiased. Tell the story of the game or season regardless of its success or disappointment. Give due credit to opposing teams and emphasize the highlights of the game. An accurate, complete and easy-to-find record of scores of every sport is important.

Cover Extracurricular Activities

The extracurricular activities of students and faculty members are important parts of

the history of the year. It is sometimes difficult to distinguish between an organization and an activity, and there is probably no definite dividing line. The significant thing is to include all of them. It is a definite achievement when a student wins a scholarship, is elected to an honor society, makes the debate team, orchestra, band or livestock judging team, fills a leading post on the yearbook or newspaper staff, takes part in a school play, is a cheerleader or in any other way proves that he is a valuable citizen in the school community. It is the job of the editor to pass out the palm of praise for success in all fields of school endeavor.

In the school life section, sometimes called the feature or snapshot section, editors have a real chance to tell their story by emphasizing the highlights of the school year with pictures that recall events, such as special assemblies, rallies, trips, traditions, homecoming celebrations, pep functions, open house, rush week, registration and many others. Candid shots which record current fads, fashions and habits of students lend interest.

The snapshots, or news pictures, should portray events and not feature individuals. These reproductions are more effective if they are large enough so people and objects can be recognized easily. Good headlines, copy and captions can do much to complete the story the pictures attempt to tell.

To produce a yearbook that will be prized by students and their parents, the editors must place major emphasis on the first two functions: (1) make the annual a real memory book by including pictures of all students and teachers and (2) record a complete history of the school year in pictures and type.

Educational Value of the Yearbook

The educational value of the school yearbook to staff members can be classified into two general categories: the technical know-how of the publishing business, and training in general business methods. The training thus acquired can be used in almost any business or profession the students may later enter. There are few fields of endeavor in which this knowledge cannot be used.

There are innumerable instances of staff members who, because of the inspiration and knowledge acquired from working on the yearbook, have later become top-flight executives with newspapers, magazines, house organs, advertising agencies, publishing houses and engraving companies. Many student photographers and artists, because of their experience on the yearbook staff, have later become leaders in these fields.

The business training acquired from selling books and advertising, estimating and controlling budgets, managing offices and keeping records, co-operating with staff members and dealing with the public cannot be overestimated. The faculty adviser and other teachers should constantly remember that students will benefit from actually doing the jobs to which they have been assigned on the annual.

In many cases, especially as deadline dates approach, it would be simpler and quicker for the adviser to take matters into his or her own hands and order cuts, make layouts, instruct the printer and even write the copy and the picture captions. In some cases this may be necessary if contract requirements are to be met. In most cases it is not. A carefully planned production schedule will leave time to instruct the student staff members in their jobs and leave them sufficient time to complete all assignments.

Student editors and business managers can help in this educational process. The widest possible allocation of jobs, in general, is to be desired. In most cases the editors and managers have at least a fair understanding of all processes involved in the publication. In some cases the editor, and possibly the business manager, are the only ones who really understand the job. In these cases the yearbook is not serving its full purpose.

It is the job of the adviser to teach students to assume responsibility. The successful production of the annual requires skill in dividing and allocating responsibility and authority among others.

However, the adviser must remember that the educational value to the staff is distinctly, sharply subordinated to the goal of giving the school the finest, worthiest book within its means. The educational training afforded staff members is purely a by-product. The experience has high value only as it produces

a good book. The staff member who has only a small part in producing a really fine book will get better training than the editor-in-chief of a slovenly, fumbling, amateurish product. The adviser must assume the responsibility of producing a good book as well as affording staff members a worthwhile educational experience.

Building Good Will for the School

The yearbook, if it gives a true and comprehensive picture of what the school is trying to accomplish, can do much to sell students, parents and other supporters on the school's value to the community, the state and the nation.

Too often, even in small communities, the general public gets the impression that students spend most of their time "whooping-it-up" for athletic contests, going to dances or racing around town in "hot-rod" cars. They seldom have the opportunity to observe the long hours put in by students in classrooms, laboratories, libraries or in home study. If the yearbook brings to the attention of all who read it the worthwhile scholastic accomplishments of the school, in addition to extra-curricular activities, it aids in building good will for the school. If the voters of the community are well-informed about the real opportunities offered by the school to the young people of the community, they are more willing to vote bonds and pay taxes to provide needed improvements and adequate support of the school. The annual provides one of the most effective ways of presenting these needs to the community.

Annuals to Prospective Students

Perhaps private schools were the first to recognize the public relations value of the yearbook. The private schools place much emphasis on the educational activities and devote considerable space to showing beautiful campus views as well as telling a complete history of the year. The yearbook is often sent to prospective students to tell them the advantages of that particular institution. The traveling representatives of private schools make use of the annual to present their institution in a favorable light to prospective donors as well as regular supporters of the institution.

Many of the more progressive tax-supported state colleges and universities have recognized the value of the school annual in showing prospective students and taxpayers of the state what the schools are doing. Often several hundred copies of the annual are purchased and sent to high school libraries and prominent state officials. Students attending the colleges are urged to show copies of their annuals to high school seniors and influential citizens in their home communities. Deans, heads of departments and coaches use the yearbook in discussing the merits of their institution when interviewing prospective students.

Chapter 2

The Staff To Do the Job

THE HEAD OF THE SCHOOL, whether college president or high school principal, is an unofficial member of the annual staff and has much to do with its success or failure. By sympathetic co-operation and assistance he can smooth the path for the annual staff, or he can use delaying tactics that will make it virtually impossible to publish a truly representative yearbook.

The situation has been well stated by Laurence R. Campbell in his booklet, *A Principal's Guide to High School Journalism*, published by Quill and Scroll Foundation, Northwestern University, 1944. Mr. Campbell says:

> Education costs money. How well every principal realizes this fact. No matter where he turns he discovers needs that stretch all his financial resources. Hence, he is usually glad to discover an activity that pays its own way if given a fair chance.
>
> Just what is meant by a fair chance? Simply this: no publication staff should be expected to achieve results — educationally or financially — if it is hampered and hamstrung by policies or rulings that make it impossible to finance its program.
>
> Like the professional newspaper, student publications have two chief sources of revenue — circulation and advertising. True, there are miscellaneous sources, too. With few exceptions, a well-organized business staff can raise adequate funds unless low ceilings are put on subscriptions and advertising.
>
> . . . Usually school publications indicate that a school has a good principal. If a school newspaper or yearbook is a failure, often the principal must share much of the blame. Thus, the principal has a great responsibility in developing the possibilities of scholastic journalism.

The same statements are true when applied to colleges and college administrators. How, then, can the school administrator help the annual staff?

First, he can see that the members of the staff get an early start by providing for the appointment or election of the editor and the business manager early in the spring, more than a year before they are to publish the annual. There are many important events to be covered after the current annual goes to press, if the book is to be a complete history of one year of school life. A certain cotton planter once remarked, "It takes 13 months out of the year to raise a cotton crop." It takes at least 15 months out of the year to produce a successful annual.

Second, the school or college should provide an office or room where the staff can do its work, just as space is provided for the band and the orchestra to practice and for the athletic teams to perform. If an office is provided, the work on the annual can be done during activity periods when students have free hours, or after school. The staff will have a place to work and can make progress each day. This is essential if the undertaking is to succeed and if the book is to come out on time. It is necessary for the staff to have desks, sufficient typewriters, filing cabinets, a camera and other minor equipment.

Often the commercial department of a school has 20 to 40 typewriters that are used a few hours a day, but no typewriter is made

available for the yearbook staff. The same is true of darkrooms and other school facilities. It is sometimes difficult for the school administrator, because of crowded conditions in the schools, to allocate suitable quarters for the annual, but an equitable division of space can be made if the head of the school is interested in seeing that the annual staff is given a fair chance for success.

Appointment of Adviser

Third, the principal or president can appoint some faculty member who has had sufficient training to advise the annual staff. If there is no one in the school qualified to do the job, he should follow the same plan used in securing an athletic coach or music supervisor. Often one of the journalism teachers can handle the work, but his teaching load should be reduced. Sometimes in a large high school or college, the head adviser is in charge of the editorial or production end of the annual, and assistant advisers are appointed from the bookkeeping or business school to advise the business staff. Often some member of the faculty aids in taking and processing pictures. However, one adviser should be in general charge of the production of the book and so be responsible for the proper co-ordination of all departments.

The adviser should be encouraged by the school administration to attend publication conventions and university summer courses on yearbook production. He should be given credit for work done during vacation months on magazines, newspapers or in publishing houses. Many improvements are being made each year in the graphic arts industries, and the adviser who is to do a good job must keep abreast of the times.

Work of the Adviser

The position of adviser to the yearbook staff is a difficult one. To do a good job will probably require more time, preparation and study than any two courses he will have to teach. It is important that he do a thorough job, as his professional advancement and standing in the school and community will be determined in no small degree by the results he obtains.

The position of adviser is comparable in many respects to that of the publisher of a newspaper or magazine who employs an editor and business manager to do the detail work. His job is to see that the work of the staff is properly co-ordinated, that the book published is a good one, that it be delivered on time and that there is enough money to pay the bills. To accomplish this he must have a thorough grasp of the entire problem. The task will not be too difficult if the adviser has had proper training in English, journalism, social science, business, etc. If he has had experience working on a newspaper, magazine or for a publishing house, so much the better. The school administrator should take all these things into consideration when employing a teacher who is to be the adviser. If the adviser has not had training along these lines, he can often arrange to attend summer sessions of journalism schools, or take work in a field that will give him the information he needs. Several large universities have summer short courses on yearbook production that are a great help to advisers.

If the adviser is appointed on short notice and feels he needs information on the production of the annual, he can obtain it by writing the state and national school press associations. The schools of journalism located in the state where the adviser is employed often can suggest books that will give the desired information.

Place Responsibility on the Staff

The adviser should place responsibility directly on the shoulders of the editor and business manager. Students will do a much better job if they are given responsibility. Often the job will not be done exactly as the adviser had visualized, but in a surprising number of instances the staff members will turn out something just as good and sometimes better. The adviser should discuss in detail with the editor and business manager all the major projects to be carried out. He should not be the boss who gives orders, but should see that the editor and business manager make all assignments to their respective assistants and assume responsibility for execution of the assignments.

The adviser should attend all staff meetings and discuss beforehand with the editor and manager what is to be done in the meeting. The meeting can be conducted by the editor or manager. The work to be done should be carefully outlined for the other members of of the staff. A staff meeting must not be allowed to deteriorate into a debating society. It is the place to co-ordinate the efforts of the entire staff for the job to be done.

Censorship of the Annual

The adviser should not act as a censor. If members of the staff are properly trained, they will have too much pride in their book and school to print anything that will discredit either. The adviser should tell the editor there are certain things that he must watch in accepting copy for the book. First, copyrighted material that has appeared in books, magazines and other publications cannot be reprinted without permission of the publisher. Second, postal regulations forbid mailing publications containing obscene material. Third, the libel laws prohibit written defamation of character.

If the editor is taught to understand the standards of good taste and fair play, there should be no need of faculty censorship. It is necessary to impress upon the staff the importance of accuracy in the annual, because after it is printed there is no chance to run a correction, as is done by newspapers when errors appear.

Course in Yearbook Production Required

Many yearbook advisers who have journalism training insist that a regular credit course be required of major members of the annual staff. One effective plan is to arrange a course so that one hour a week can be given to recitation and two or three hours to laboratory work. In schools where a journalism course is already offered, it is an easy matter to divide the class so some of its members are assigned to work on the annual and others on the school newspaper.

Probably the greatest single advantage of having a class in yearbook production is the better possibility of producing the book on schedule. When the class meets two or three times a week, there is no excuse for duplication of effort. Each individual can be given an assignment that needs to be done and one he has the ability to do. Thus an intelligent division of work expedites the production of the book. Most advisers who teach a course in yearbook production find it makes the job of advising the annual easier and produces a better yearbook.

Workshops for Planning the Annual

Several colleges and universities are conducting summer workshops primarily for advisers, but some schools permit student members of the annual staff to attend. The major project for each individual attending the workshop is to plan in detail the yearbook to be published by his school during the following year.

If college credit is to be earned by those attending, admission is limited to individuals having college standing. Some workshops, on the other hand, are conducted for high school students only.

Selecting the Editor and Business Manager

Perhaps the most satisfactory method of selecting the editor and the business manager of the annual is appointment by a publications board. Many schools have a board of publications composed of students and faculty, with the students usually in the majority. Quite often in a large school the dean of the journalism school is chairman of the board, and the faculty adviser should be a member. From three to ten students usually are elected members of the board at the general school election. In a small school the board could be composed of the principal, faculty adviser and one representative from each of the four classes.

In addition to electing the editor and the business manager, the board often determines general policies of the annual, approves important contracts and also may direct other publications in the school. Student members of the board are often better judges of student ability than are faculty members. However, because of their lack of experience they are often more harsh in their judgment of fellow students than are the faculty members. Then

too, student members of the board can be a great aid to publications because they have a better chance to know community opinion about the annual.

Most boards require a candidate for one of the major positions on the staff to have at least one year's experience working on the annual. Many capable editors and managers have served three full years on the staff before being elected to a major position. Even if the book is published by the senior class, there is no valid reason why minor staff positions cannot be held by students from the lower classes. It is neither fair to the student elected nor to the school to appoint an editor or manager who has had no previous experience on the publication. Editors are faced with a maze of problems of writing, editing, illustration, finance, circulation and production that cannot be successfully and efficiently handled by anyone who is new to such work.

Written Applications Required

Often the board of publications requires the candidate for an executive position on the yearbook to write a letter of application stating his qualifications in detail. The board should receive letters of recommendation or interview the editor, business manager and faculty adviser under whom the applicant has worked. It is a good idea to check the applicant's grades, interview his major instructors and talk with school executives to secure all the information possible about his ability and initiative.

Some schools have application blanks for applicants to fill out. Shown in Figure 2.1 is the application form used by the Board of Student Publications, Kansas State College.

Applicants for the positions of editor and business manager must realize the importance and scope of their work and the amount of time required to do the job. They should agree to make their work on the book their major activity for the year. Other activities must be limited so that plenty of time is available to work on the annual and to direct the efforts of their assistants.

There are probably other satisfactory methods of selecting the editor and the business manager of the annual. However, there are three distinct advantages in the method outlined. First, it assures the selection of a student with previous experience in publishing the annual. Second, the selection is the combined judgment of several persons who have studied the qualifications of the various applicants. Third, a board representing the entire school is in a much better position than the adviser or school administrator to outline general policies, and if need arises, to remove from office appointees who are not satisfactory.

The board must be careful not to hamper the annual staff with petty regulations or attempts to dictate how the editor and business manager shall carry on the business of publishing. As soon as the appointments have been made, the general policy outlined and the major contracts approved, the responsibility for publishing the annual should be placed upon the shoulders of the editor and faculty adviser, and the board should step into the picture only in case of an emergency.

Duties of the Editor

Election to editorship of the annual is a distinct honor for the student chosen, but like election to any important position, it entails duties and responsibilities. While the public is willing to give the editor credit for a job well done, it also feels free to criticize. The editor must immediately recognize his responsibility to the entire school and see that nothing is included in the book that gives special consideration to any political party, organization or clique to which he may belong.

There is no absolute dividing line between the work of the editor and business manager of the annual. On some phases they must work hand in hand if the book is to be a success. In general, the editor is the production manager and the business manager is in charge of circulation and finance.

The editor should exercise great care in selecting editorial assistants. The editor, together with the faculty adviser, can check the ability of all available applicants to determine each one's ability to do the job to

which he will be assigned. The editor must be careful not to appoint members to his staff because they happen to be personal friends and want the job because of the honor attached. Each member of the staff worthy of the name has an important and necessary job to do. If he fails, the editor or some other member of the staff must step into the breach. This is sometimes difficult because the editor has other duties.

These are general duties of the editor as production manager:

1. Selecting and supervising the work of editorial assistants.
2. Preparing the budget (with the business manager).
3. Planning the book.
4. Letting contracts (with the business manager, adviser and publications board).
5. Getting pictures to tell the story.
6. Making layouts and ordering engravings.
7. Preparing copy and ordering printing.
8. Planning and executing a production schedule that will insure delivery of the annual on time.

Tryouts for Staff Positions

Some editors have adopted the policy of having tryouts for positions on the staff. When this is possible, it is a good plan. However, the appointment of assistants should not be delayed too long, otherwise most of the capable students will be working on the staffs of the school paper or other school publications and will not be available for work on the annual.

The size of the book will, of course, determine the number of assistants needed to do the job. Editorial assistants for a medium-sized annual are two or three assistant or associate editors, a photographic editor, administration editor, class editor, organizations editor, feature editor, sports editor and student photographer.

At least two or three of the assistant editors should be selected from the lower classes so they will be getting experience to aid in publishing the next year's book. Assistant editors should be capable of writing copy, headlines and cutlines, editing copy and reading proof. The section editors should work on the book from the very beginning of the school year. The editor can show each section editor the plans for his part of the book. The section editor can aid in obtaining the photographs and identifications, and can be in an excellent position to write the copy needed when the section goes to the printer. A large university book sometimes has as many as 100 persons working on the yearbook staff. For example, the sports editor might need several assistants to complete the job on time. He may have different assistants in charge of major, minor, intramural and women's sports. Other large sections or chapters of the book also may require several individuals to do the job. Often 15 or 20 persons are needed to do typing, filing and mounting photographs, to issue photo and other receipts, to prepare an index of the book and to do needed office work. However, if the work is departmentalized with a capable section editor in charge of each chapter in the book, much greater efficiency is assured, and many of the details of the undertaking are taken off the shoulders of the editor.

The editor should have time to read every line of copy that goes into the book, because he, and he alone, is held responsible for the job. He ought to outline to each assistant in detail the kind of copy he wants and insist that it be written as wanted. Above all, he must insist upon accuracy, accuracy, accuracy. He can inspire the staff to do a good job by his industry, efficiency and enthusiasm. He should give praise for work well done, and if some writer does an excellent job, reward him with a by-line.

Duties of the Business Manager

It may sometimes seem to the business manager of an annual that most of the honors for the production of a good book go to the editor, but the business manager has just as important a job and often is kept busy doing it long after the editorial staff has written the last line of copy and sent the last proof back to the printer.

He must exercise the same judgment as the editor in selecting his assistants and can use much the same methods.

Business assistants required for efficient production of a medium-sized annual are two or three assistant managers, a circulation manager, advertising manager, office manager and bookkeeper.

KANSAS STATE COLLEGE

BOARD OF STUDENT PUBLICATIONS

(This form is to be accompanied by a letter stating qualifications in detail.)

Date ....., 19.....

NOTE

Applications for Royal Purple or Collegian executive positions filled by the Board of Student Publications of Kansas State College are made with the understanding that members of the business staff who are paid for their work agree not to solicit advertising or do other advertising work for any other publication, within the city limits of Manhattan, during the period for which they are employed. This prohibition includes vacation periods. The Board of Student Publications reserves the right to discharge any executive or other employee, for cause, at any time.

I, ... hereby apply for the position of ..... for the .....

I am carrying ..... hours during the current semester and expect to earn at least as many points as the number of hours carried (required for eligibility for this position).

My grade point average in all college work up to the beginning of this semester, was ..... for .....

hours. After this semester, I expect to have ..... hours of college work left to complete for graduation.

My major field (curriculum) in college work is ..... and I am particularly interested in the following minor

fields: .....

.....

My journalistic experience or background includes the following:

1. Experience on Student Publications (give years of service in any capacity, staff positions held, etc.)

.....

.....

.....

2. Experience on other publications (give name of publication, capacity in which you worked,—executive experience as well as other):

.....

.....

.....

3. College journalism courses taken, if any, and grades in those courses:

.....

.....

.....

4. Other special qualifications not covered above:

.....

.....

.....

In making this application, I understand that the executives of student publications are representatives of the Board of Student Publications and as such responsible to the Board, which in turn represents the entire college and its student body. If I am selected, therefore, I expect to keep in mind the fact that the publication represents the entire student body, both on the campus and in the eyes of the people of the state.

SIGNED .....

Manhattan Address .....

Telephone .....

REFERENCES

Following are the names of references who are acquainted with my background and capabilities (at least three, more if you wish).

	NAME	ADDRESS	OCCUPATION
1	.....	.....	.....
2	.....	.....	.....
3	.....	.....	.....
4	.....	.....	.....

FIGURE 2.1. This form requires the applicant to list his qualifications in an orderly manner. The last paragraph helps him to realize his responsibility to the annual and the school.

Appraisal Form
for K-Key Awards

Name of Student
Being Appraised _____

Royal Purple Editorial

(Circle your opinion on each item)

	1 Poor	2 Below Average	3 Average	4 Above Average	5 Outstanding
1. Ability to produce good results while working under pressure	1	2	3	4	5
2. Initiative (Does this person take intelligent action on his own, or wait to be told what to do?)	1	2	3	4	5
3. Acceptance of responsibility (Does this person willingly take over difficult and important assignments and show a willingness to be judged on the merits of his own work, or does he try to dodge such assignments and pass responsibility to others?)	1	2	3	4	5
4. Influence on fellow workers (Does this person tend to inspire others to work harder and produce better results, or is his presence a discordant factor?)	1	2	3	4	5
5. Adaptability to varied assignments	1	2	3	4	5
6. Contribution beyond the requirements of his job	1	2	3	4	5
7. Speed in completing assignments	1	2	3	4	5
8. Thoroughness and accuracy in copywriting	1	2	3	4	5
9. Meeting deadlines	1	2	3	4	5
10. Understanding of the mechanical problems bearing on yearbook work	1	2	3	4	5
11. Attention to routine details	1	2	3	4	5
12. Ability to understand and to follow instructions	1	2	3	4	5

Signature of person making ratings _____

Date _____

FIGURE 2.2. The appraisal form for editorial workers requires the editor and adviser to rate each worker in 12 categories. The grade can range from one to five points in each category.

Appraisal Form
for K-Key Awards

Name of Student
Being Appraised _____

Royal Purple Business

(Circle your opinion on each item)

	1 Poor	2 Below Average	3 Average	4 Above Average	5 Outstanding
1. Ability to produce good results while working under pressure	1	2	3	4	5
2. Initiative (Does this person take intelligent action on his own, or wait to be told what to do?)	1	2	3	4	5
3. Acceptance of responsibility (Does this person willingly take over difficult and important assignments and show a willingness to be judged on the merits of his own work, or does he try to dodge such assignments and pass responsibility to others?)	1	2	3	4	5
4. Influence on fellow workers (Does this person tend to inspire others to work harder and produce better results, or is his presence a discordant factor?)	1	2	3	4	5
5. Meeting deadlines	1	2	3	4	5
6. Contribution beyond the requirements of the job	1	2	3	4	5
7. Effort to improve own work	1	2	3	4	5
MARK FOR OFFICE STAFF ONLY:					
8. Competence in following instructions	1	2	3	4	5
9. Accuracy	1	2	3	4	5
10. Regular in attendance	1	2	3	4	5
MARK FOR ADVERTISING STAFF ONLY:					
8. Ability to make layouts that truly visualize the finished advertisement	1	2	3	4	5
9. Understanding of mechanical problems bearing on advertising	1	2	3	4	5
10. Attendance at meetings	1	2	3	4	5

Signature of person making ratings _____

Date _____

FIGURE 2.3. The appraisal form for business staff members requires that each student be rated on the basis of ten categories. The first seven points are the same for all members of the business staff, while three special categories are set up for office workers, and the last three shown are for the advertising staff members only.

Most of the assistants listed will need several persons to help them. The circulation manager, even in a small school, will require a circulation assistant in each class to sell the annuals and collect the money. In a large university he often has as many as 50 salesmen in the different schools, organizations and dormitories.

His general duties can be summarized as:

1. Selecting and supervising the work of business assistants.
2. Preparing the budget (with the editor and the adviser).
3. Letting contracts (with the editor).
4. Conducting book sales campaign.
5. Selling advertising and preparing it for the printer.
6. Exploiting all sources of revenue as planned in the budget.
7. Supervising bookkeeping and business records.
8. Distributing the annual and closing up the book affairs.

Building Staff Morale

One of the most effective ways to build staff morale is to give some kind of special recognition near the end of the year to staff members who have done meritorious work on the annual. A certificate, or better still, a gold key or pin can be presented to these students at a special banquet or assembly. The gold key seems to be more prized by the students, and the fact that the pins are worn with pride encourages other students to try for this special recognition.

The students to be thus honored can be nominated by the editor, business manager and faculty adviser with the approval of the board of publications. Adequate publicity should be given in the local and school newspapers and, of course, the students' names and pictures ought to appear in the annual.

The individuals who receive special recognition must be selected with the greatest of care and with absolute fairness, or the purpose for which the award is being made will lose its significance. All staff members should know early in the year the basis on which the selections are made. The plan of the Royal Purple, Kansas State College, Manhattan, Kansas, is to have the editor and business manager rate each student on the respective staffs, using an appraisal form developed for the purpose. The adviser fills out the same form for all students on the staff. Thus the opinion of the individuals who should know about the work of each student is a matter of record.

The appraisal form used to rate the editorial staff is shown in Figure 2.2, and the one for the business staff in Figure 2.3. These forms can be posted in the yearbook office in the fall so all workers will know the requirements for winning an award.

Maintain Staff Morale

Of course, the most effective way to maintain staff morale is to build a tradition of high performance and success by producing the best annual possible year after year. Several schools in America have built great traditions for winning sports teams. Too few have done as well in the field of publications.

Building a tradition of success in producing outstanding yearbooks is a slow and arduous task. In the beginning the esprit de corps will be as a small trickle of water in a dry creek, but can become as a mighty river if properly nurtured. The goal can be accomplished by selecting staff members of fine ability and high character and by constantly feeding their imagination with the wine of high resolve to live in the tradition of the editors who have gone before.

How the editor and business manager are to accomplish their several duties will be discussed in later chapters. If the annual is to have a fair chance for success, the staff must be selected early. It also must have the whole-hearted support and assistance of the school administration and faculty adviser.

Chapter 3

The Theme or Pattern of the Book

SOON AFTER THE STAFF has been selected and before work is started on the page-by-page dummy of the annual, careful consideration should be given to the theme to be used, if this matter has not already been settled. The theme is the central idea used to give atmosphere — a uniformity of treatment which keeps the book from being just a collection of pages.

Selecting the Theme

The theme can be as simple a thing as the format, the architecture, the pattern or the general makeup of the book. In this sense all well-printed and planned books can be said to have a theme. Webster's *Collegiate Dictionary* has a definite pattern or theme. The cover has a simple design with an ornate "W" enclosed in a laurel wreath stamped in the lower right-hand corner. The same family of type is used on the cover and title page. The copyright, contents and preface pages are harmonious in type face and treatment. A definite orderliness is followed on all the pages of the book. The format of the pages is uniform throughout, each page being divided into two columns, and the words arranged in alphabetical order. Each word to be defined is set in boldface type, followed by the standard pronunciation, definitions and other material — always in the same order and with the same treatment in type.

Thus even a dictionary has a theme or pattern that anyone familiar with reading and books can readily follow.

The theme has been more highly developed in certain types of books because the material they contain lends itself to elaborate treatment. Some novels, children's books and annuals have gone to great lengths in developing themes to give certain atmosphere or to enhance the beauty of the books. Overemphasis of yearbook themes, however, places too much importance on a single phase of the book. Again it is important to remember that the chief functions of an annual are (1) to print pictures of all students and (2) to tell of the students' accomplishments and activities. If the theme contributes to this end and adds to the beauty of the book, it has made a worthwhile contribution and more than justifies its cost.

Division Pages

The annual can be divided into as many divisions, books or chapters as may seem desirable to classify properly the material being presented. Small books usually have no more than four divisions. These are: The School, Activities, Organizations and Classes. Large books frequently have eight or more divisions. If the chapters are long, they may be further divided by subdivision pages. For example: the division on sports may have subdivision pages for football, basketball, track, baseball, minor sports and intramurals.

Developing the Theme

The theme that reflects the individuality, atmosphere or spirit of the particular school

for which the annual is produced is much more effective than a theme that could be used in any of a hundred different schools. Care should be given to selecting a theme that will tie-in with the school and one that can be easily and effectively worked out with the talent and resources available.

The theme is to the book what landscaping is to a home. It should not be overdone. It should be introduced strongly in the opening pages of the book, used on the division pages and perhaps also on the cover and end-sheets. In most cases it should not be used on other pages of the book except as it may influence the layout or general format of the book. In general, the pages of a yearbook are made less interesting and attractive if they are cluttered with special borders and designs that are repeated page after page.

The chief aims of the book must ever be kept in mind and the theme subordinated to this end. A home should not be obscured by too much landscaping, and the annual should not be made ineffective by too much emphasis on theme development.

Opening Pages

The opening pages of an annual are an introduction to the book. They are not something peculiar to yearbooks but are found in all well-printed and edited books. They give the name of the book, where, when and by whom published. Quite often they contain an introduction or preface, copyright, dedication and table of contents.

A small yearbook probably would not require more than four opening pages — the title page, dedication, foreword and contents. Larger yearbooks often have eight or more opening pages: page 1, subtitle; pages 2 and 3, title; pages 4 and 5, dedication; pages 6 and 7, foreword; and page 8, contents. There are many variations that can be made in these pages. When a yearbook is copyrighted, the notice of copyright must appear either on the face or the reverse side of the title page. There is no definite order in which these pages must appear, except that the subtitle or title page (if the subtitle is omitted) should appear first and perhaps the contents page should be the last page in the section.

If the opening and division pages are to be printed in two or more colors, they should be planned so they can be printed in forms of 4, 8, 16 or 32 pages, thus effecting a substantial saving. Division pages printed in colors are usually printed in forms of 8 or 16 pages and then cut apart and tipped-in the book at the proper place. Care must be taken in planning the book to arrange it in such a manner that the pages to be tipped-in will appear either at the end or in the center fold of the forms which are printed in black.

There is no definite arrangement order for the divisions of an annual so long as they are logical and carry the story forward in an interesting manner. Some yearbook authorities feel that the division presenting the views, administrators and work of the school should be the first chapter in the book. This seems quite logical because the presentation of this material sets the scene for the rest of the book.

Arsenal Cannon Theme

Just how can the staff of the annual go about selecting and gathering material to produce an interesting and attractive theme? Miss Ella Sengenberger, publications director, Arsenal Technical High School, Indianapolis, Indiana, tells how the staff of the *1954 Arsenal Cannon* gathered material to produce a historical theme. Miss Sengenberger says in part in the *Scholastic Editor*:[1]

When the members of the staff for the *1954 Arsenal Cannon* yearbook were selecting a theme, they moaned, "How can we tell something different about our school? We've had 'Let's Take a Tour of Tech,' 'Crossroads of Learning,' 'The School of Tomorrow,' . . . and other comparable stories. What's left for us to tell?"

Finally Discovered Theme

And then, they discovered that they did have a theme; that no other staff, although it had touched on the historical background of the school grounds, had ever really placed enough emphasis on it. Here was the ideal story for them to tell. They would link the past with the present.

Did Research First

Before they began to develop the opening section they looked through files of old pictures and read all that they could about the early history of the grounds,

[1] Ella Sengenberger, *Scholastic Editor,* April, 1955.

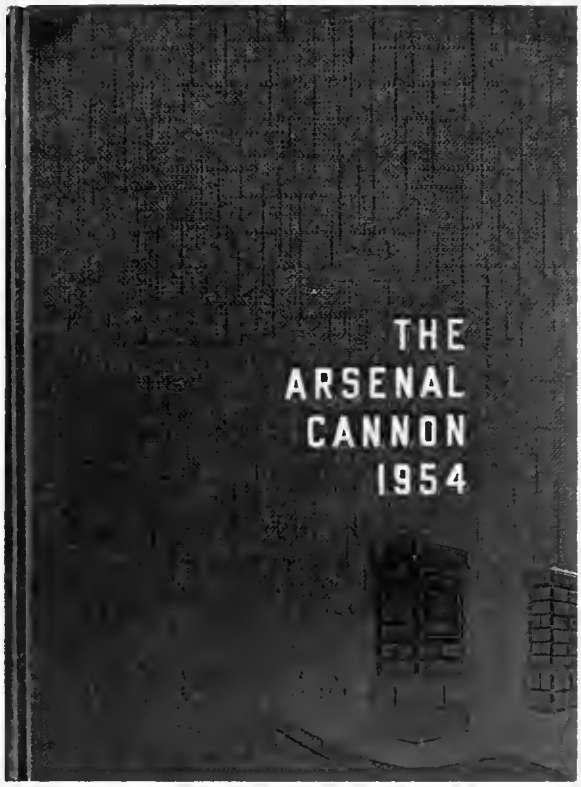
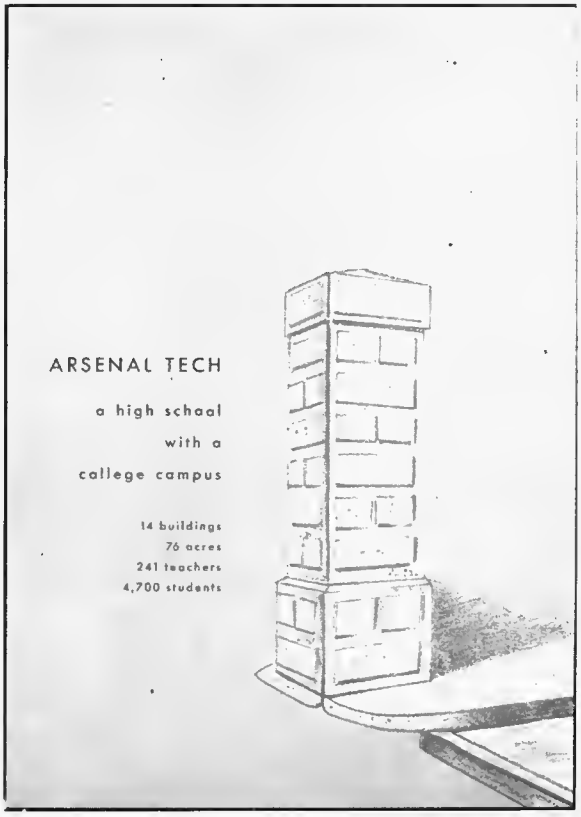


FIGURE 3.1. The cover of **The Arsenal Cannon** is made of green fabrikaid over stiff binder boards. The name of the book is embossed in white and the pillars at the entrance to the campus also are embossed.

FIGURE 3.2. Page 1 of the book can be classified as a subtitle page giving the name of the school and other interesting facts.



from 1864, when the government took over the 76-acre heavily wooded site for an Arsenal, through 1903, when the grounds were abandoned by the government and sold at a public auction.

As they read, they jotted down notes of unusual events and of the original uses of the buildings. Then they made a list of those that might best fit into their story with ideas for pictures, drawings and copy. Later, some of these had to be discarded because of lack of space, but the best were kept. However, all of their notes helped to give them an over-all picture of the past.

Fifteen Pages for Opening

Staff members devoted the first 15 pages of the yearbook to developing the theme — introducing readers to the school, and, at the same time, linking the historical past with the present by pictures, drawings, heads, captions and copy. They planned on large pictures and brief blocks of copy.

Their theme statement, as it was finally written, read, "Since the Civil War and the Spanish-American War, the 76 acres at 1500 E. Michigan have been an Arsenal: first an arsenal for democracy and now an arsenal of learning."

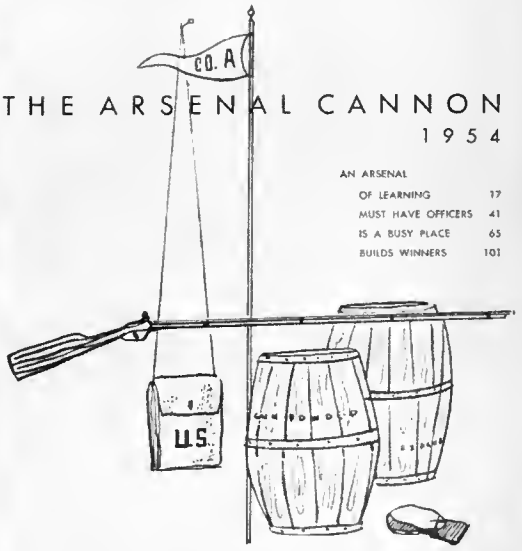
How the Theme Was Presented

The cover and several of the opening pages and division pages of *The Arsenal Cannon* are reproduced in miniature in Figures 3.1 to 3.5, inclusive. The pages shown were printed in orange and black — the drawings in orange and the photographs and type in black.

Theme of the *Nor'easter*

The *1955 Nor'easter,* published by Northeast High School, Kansas City, Missouri, uses a distinctive type face on the cover, opening and division pages to achieve a pleasing and harmonious effect. Pictures of the school building and action shots of student activities are combined with pen and ink drawings to add local color and interest to these pages. Although the book is printed in one color only, the use of the special type for all opening and division pages, together with good photographs, makes these pages stand out and

SINCE THE CIVIL WAR AND THE SPANISH-AMERICAN WAR THE 76 ACRES AT 1500 E. MICHIGAN HAVE BEEN AN ARSENAL; FIRST AS AN ARSENAL FOR DEMOCRACY AND NOW AS AN ARSENAL OF LEARNING



THE ARSENAL CANNON
1954

AN ARSENAL
OF LEARNING 17
MUST HAVE OFFICERS 41
IS A BUSY PLACE 65
BUILDS WINNERS 101

THE YEARBOOK OF THE STUDENTS OF ARSENAL TECHNICAL HIGH SCHOOL INDIANAPOLIS, INDIANA

THE BARRACKS STILL ECHO TO MILITARY COMMANDS

Years have passed bringing many changes to the grounds which once throbbed with military life and yet the Barracks remains unchanged. The other buildings like people have nearly forgotten their past the Barracks alone remembers. Here rooms still ring with military strategy, and young men wearing not Civil War, but ROTC uniforms, climb the high porch steps and tread the old halls which echo with memories of an age gone by.

JUST AS in Civil War days the American flag is raised and lowered each day by young cadets

ONCE the Commandant's kitchen, this room now houses the yearbook staff

OFFICERS' COOKS GIVE WAY TO YOUNG JOURNALISTS

Candle-lit chandeliers glistened flames danced in the marble fireplaces and servants laboured over the kitchen cook stove on the long-ago evenings when the West Residence home of the Commandant, was the scene of many a gracious party. Although the lights of the West Residence, today the home of the Arsenal Cannon are now electric, dusk often finds them aglow as harried journalists strive to get the paper out "on time."

THE bustling city room of our weekly staff was a dining room

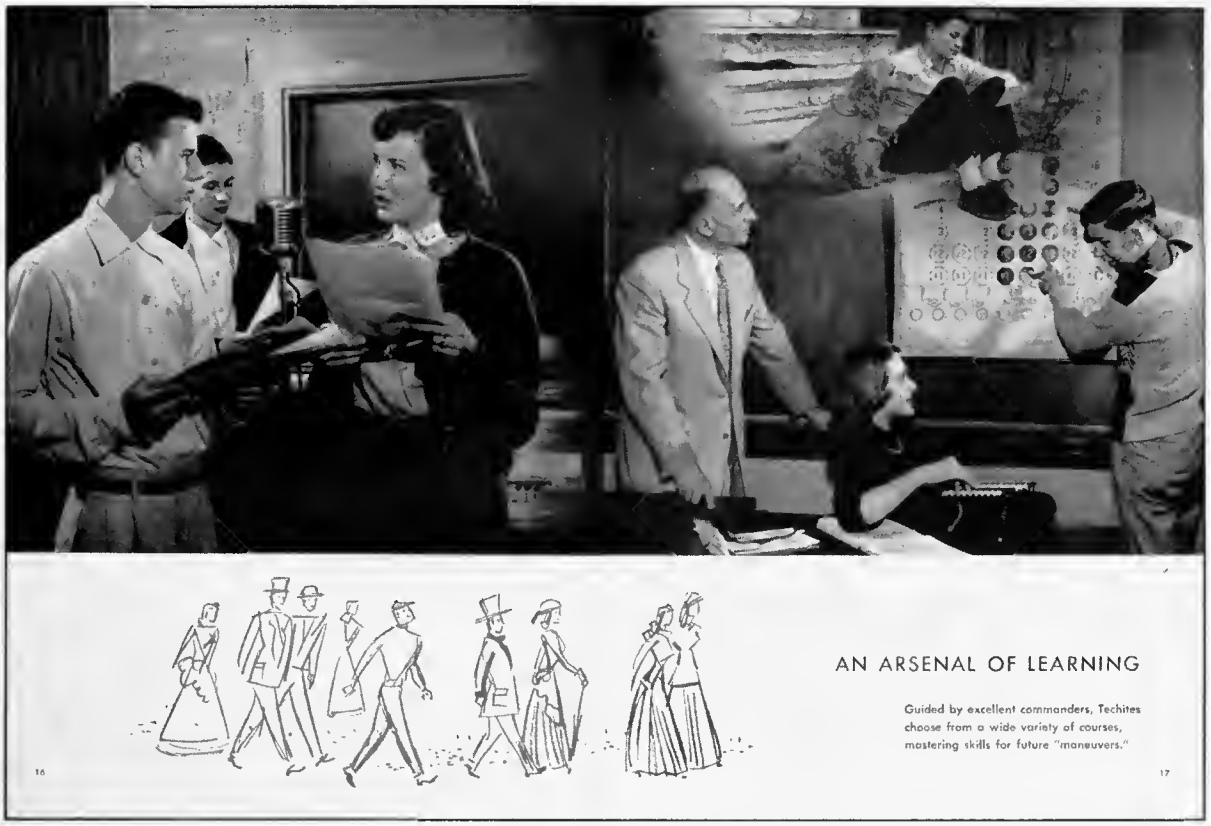


FIGURE 3.5. The first two-page division continues the historical theme by the use of the drawing at the bottom of the pages. The photographs demonstrate the importance of getting superior pictures to emphasize the division pages of the annual.

FIGURE 3.3 (above, left). Pages 2 and 3 combine the material often carried on separate title and contents pages. The picture of the cannon with one of the newest buildings on the campus exemplifies old and new uses of the land: "First an arsenal for democracy and now an arsenal of learning." The excellent drawings of the powder kegs, musket, knapsack and the guidon of Company A enhance the beauty of the pages and give proper emphasis to the theme which is to follow.

FIGURE 3.4 (below, left). Pages 8 and 9 demonstrate how the theme can sometimes be carried effectively on pages other than opening or division pages. The photographs and copy on these pages tell an interesting story of the old and new uses of the buildings.

gives adequate emphasis to the theme. Figures 3.6 to 3.10, inclusive, show how the theme is developed.

Royal Purple Uses Red

The *1955 Royal Purple,* published at Kansas State College, Manhattan, Kansas, gets its name from the school colors, royal purple and white. The annual staff often uses these colors on the cover and opening and division pages of the book. The staff of the 1955 book broke away from this tradition and used red and black on the opening and division pages with pleasing results. The development of the theme is shown in Figures 3.11 to 3.16, inclusive.

Theme of the *1955 Sooner*

The opening pages of the *1955 Sooner,* published at the University of Oklahoma, are in red, green, gold and black. The theme or pattern of the book definitely is established

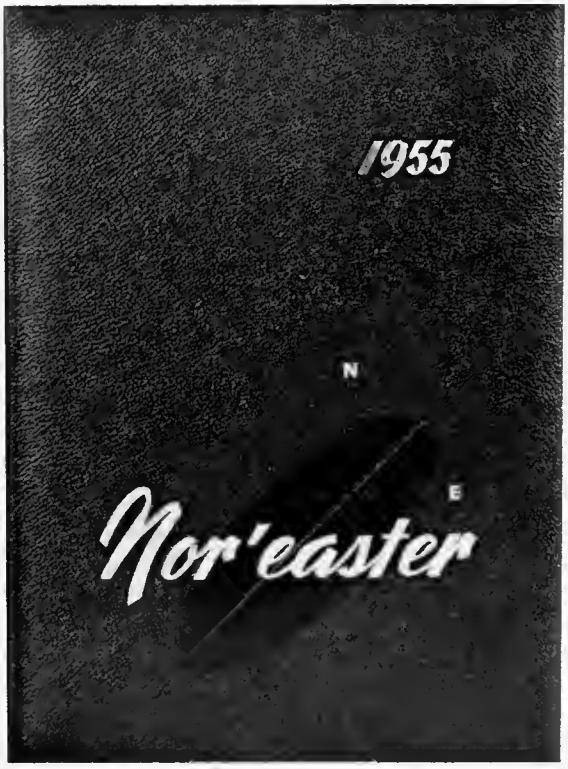


FIGURE 3.6 (left). The cover of the **Nor'easter** is of black morocco grained fabrikoid, and the lettering, "1955 Nor'easter," is embossed in a striking shade of pink that gives good contrast. The small debossed design of the compass (course northeast indicated) adds an interesting touch.

FIGURE 3.8 (right). Pages 2 and 3 give the title of the book, year published, publishers, volume, city and state. This is important information that should be found on the title page in all books and is sometimes erroneously omitted from school annuals.

FIGURE 3.7 (below, left). Page 1 of the book carries the usual information found on all subtitle pages. The small photograph of the entrance to the school building is a pleasing introduction and an invitation to "come in."

FIGURE 3.9 (below, right). Pages 4 and 5 acquaint the reader with the purpose and outline for him the arrangement of the material that is to follow. The heading, "Many Vikings . . ." is used instead of foreword and "At Northeast . . ." is substituted for the usual contents. Both are appropriate and help to lend individuality to the theme.

N
E

Nor'easter
1955

Published by the Nor'easter Staff of
NORTHEAST HIGH SCHOOL
Volume XLI Kansas City, Missouri

Many Vikings . . .

will long remember that unbeatable Northeast spirit, that unquenchable school pride, that desire to pile honors upon honors as an inseparable part of their school life at Northeast. . . . But high-school days do not last forever. The seniors graduate; and next year even some of our juniors and sophomores will go to the new Van Horn High School, leaving Northeast to the many Vikings who will follow and keep up its spirit and its pride in accomplishment. . . . Between these covers is a partial record of this school year at Northeast. We hope that it will recall many happy memories

At Northeast . . .

Our Faculty
Our P.T.A.
Our Juniors
Our Seniors

Strive to Make our School "Tops"

Our Organizations
Our Music
Our Athletics

Display our Viking Spirit

Our Homerooms
Our Various Classes
Our R.O.T.C.

Are Designed for Learning

FIGURE 3.10. The first division pages are shown actual size and cantinue with the now well-established type face used an the caver, apening and divisian pages anly. The attention-campelling photograph af good technical quality adds much to these pages.

Our Faculty
Our P.T.A.
Our Juniors
Our Seniors

Strive to Make

Our School "Tops"

FIGURE 3.11. The cover of the **Royal Purple** is a smooth-grained red fabrikoid aver heavy binder boards. The parallel lines and "Royal Purple" are embossed in gold and the words "1955 KANSAS STATE COLLEGE" are deeply debossed, giving excellent contrast between the two elements.

by the use of the four-cornered star on all opening and division pages. The distinctive sans-serif type used for headings also helps establish the pattern. All of the pictures used on these pages were arranged and photographed with great care and carry a tremendous impact. Figures 3.17 to 3.24, inclusive, show how the theme is developed.

Theme Possibilities

It would be an almost endless task to classify and describe the hundreds of themes that have been used by annual staffs. A list of themes used in yearbooks entered in the National Scholastic Press Association's Critical Service has been arranged and discussed under 24 plausible headings, by Fred L. Kildow while director of the association.

Here is a condensed and partial list of some of the more popular themes reported in that survey:[2]

1. Themes based on the *school* and its activities are probably the most universally used.
   A. Photographic themes using pictures of the school and its activities are easily developed and understood by the readers.
   B. Plans and themes developed from traditions; seals or mottoes of the school; the school song, cheer or mascot; a significant art piece, painting, sculpture in the school or on the campus are used effectively.
   C. Schools named for famous men suggest innumerable theme opportunities: for example schools named for Edison, Washington, Lincoln, Roosevelt, etc. can use illustrations depicting the lives of these men.

[2] Fred L. Kildow, *The Yearbook Manual,* pp. 8–12: National Scholastic Press Association, University of Minnesota.

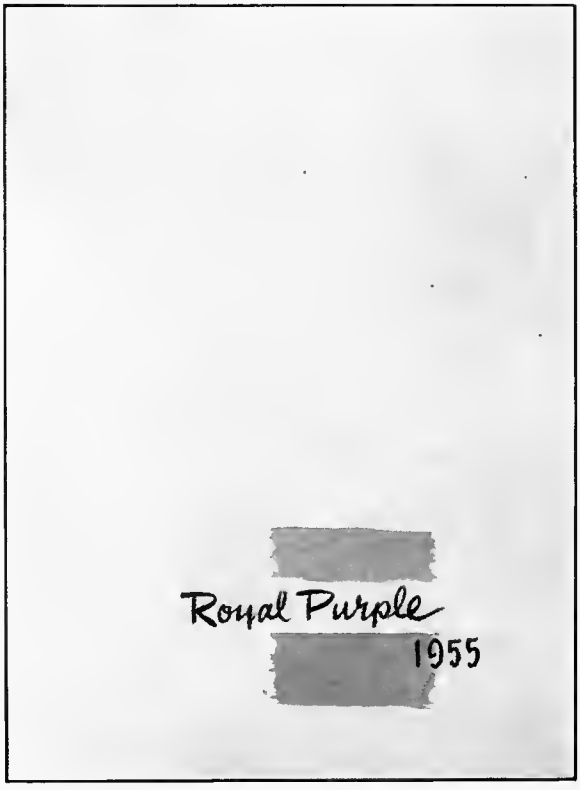


FIGURE 3.12. The subtitle page employs the same lettering used on the cover and other special pages and is printed in red. The two brush marks are in light gray and harmonize with the end-sheet material.

FIGURE 3.13. The end-sheets are light gray, and the parallel lines and the skyline drawing of the college are printed in red.

D. The school's important anniversaries — twenty-fifth, fiftieth, etc. — are occasions that the staff should exploit in planning the annual.

E. Special events in the life of the school can be used as a theme for the annual. Erection of new buildings, abandoning of an old school, a fire, a flood — all offer once-in-a-lifetime opportunities.

F. Outstanding success in school activities: education, religion, athletics, music, forensics, dramatics, publications, etc. — afford excellent opportunities for logical themes.

G. Student life, depicting what students do, has been used in hundreds of books.

2. Themes based on *the community, the town, the state* and *the nation* offer many interesting and worthwhile plans for school annuals. Theme possibilities could be listed under the same outline but applied to the community instead of the school.

A. For example, a photographic theme of the city could be developed in much the same manner as if the school or campus were used.

B. Other possibilities are the industries, location, special events, special accomplishments in government or civic activities, anniversaries, history, name, important citizens, etc.

C. Large universities and colleges that draw students from the entire state can develop themes based on the history of the state, its industries, special events, accomplishments in different fields of endeavor, location, state song, state flower, great men, anniversaries, etc.

D. Schools such as the military and naval academies could base their themes on the armed services, loyalty, preparedness, or on the nation as a whole. A high school could use the nation as a theme if it happened to have the proper tie-up with nationally prominent men or events.

3. *Miscellaneous themes.* Many of the themes listed by Mr. Kildow defy classification in an outline as brief as this one, but a few of the more interesting possibilities are mentioned under this category.

A. Timely tie-ups, occasioned by contemporary events such as the presidential elections, World's Fair, 500th anniversary of printing or the Byrd expedition. World War II was responsible for many patriotic and military themes.

B. Modern inventions, the movies, television, tanks and airplanes have been much used.

C. Characters from mythology, lives of great men, time, "catchphrases," hobbies, keys, magnets, rhymes, progress and travel offer possibilities.

Interesting Chapter Headings

Well-written and catchy names for the several divisions or chapters of the book will arouse the interest of the reader in what is to follow. A recent college book used these chapter headings which illustrate this point. The names of the chapters and a summary of the material included in each are:

Chapter I.	The Hill Called Home (16 pages of campus views).
Chapter II.	Guidance and Government (40 pages of administration, deans, heads of departments, classrooms and laboratories, articles about each school. Also 8 pages showing activities of student government).
Chapter III.	There Will Be a Meeting (60 pages of general organizations).
Chapter IV.	In Special Recognition (16 pages of honorary organizations).
Chapter V.	Come All Ye Faithful (16 pages of religious organizations and activities).
Chapter VI.	Bed, Board and Brotherhood (48 pages, fraternities, dormitories and rooming houses).
Chapter VII.	Cheers and Challenges (60 pages, all sports).
Chapter VIII.	Time Out for Talent (32 pages, extracurricular activities).
Chapter IX.	The Parchment Parade (40 pages, senior section).
Chapter X.	Progressing — to a Certain Degree (72 pages, underclasses).
Chapter XI.	Aids to College Living (38 pages, advertising and index).

The division pages in this book were printed in one color so they could be inserted at any point in the book desired by the editor.

The Theme Should Wear Well

In selecting the theme the staff must bear in mind that the annual has a life-expectancy of many years. The plan should not be one that will be out-dated in a short time or look silly to the reader a few years after publication. Photographs, art work or lettering used in the opening and division pages should be outstanding in quality, or they will repel the owner of the book instead of adding to his pleasure of ownership. A book that used a beautiful and simple type display on the opening and division pages will wear much better with the owner than a more elaborate one that used conflicting colors, poor photographs, inferior art work or crude lettering.

The theme should be in harmony with the character of the school. A book produced in the form of a diary would not be appropriate for a boys' school (most boys do not keep diaries). And by the same rule, a book using football as a theme would not be in character for a girls' school.

The theme must be studied carefully by the staff, and an outline of how it is to be used must be made. The theme should neither dominate the book, nor distract the reader from the important purpose of the annual.

FIGURE 3.14 (above). All the copy on both pages and the artist's drawing on the left page are printed in red. The photographs are in black, and the tint on the right-hand page is gray.

FIGURE 3.15. The next double-page spread shows the mammoth field house during commencement. The drawing and the "Contents" are printed in red. Note the page number of each division or chapter in the book is given for the convenience of the reader.

Published by

Student Publications, Inc.

KANSAS STATE COLLEGE

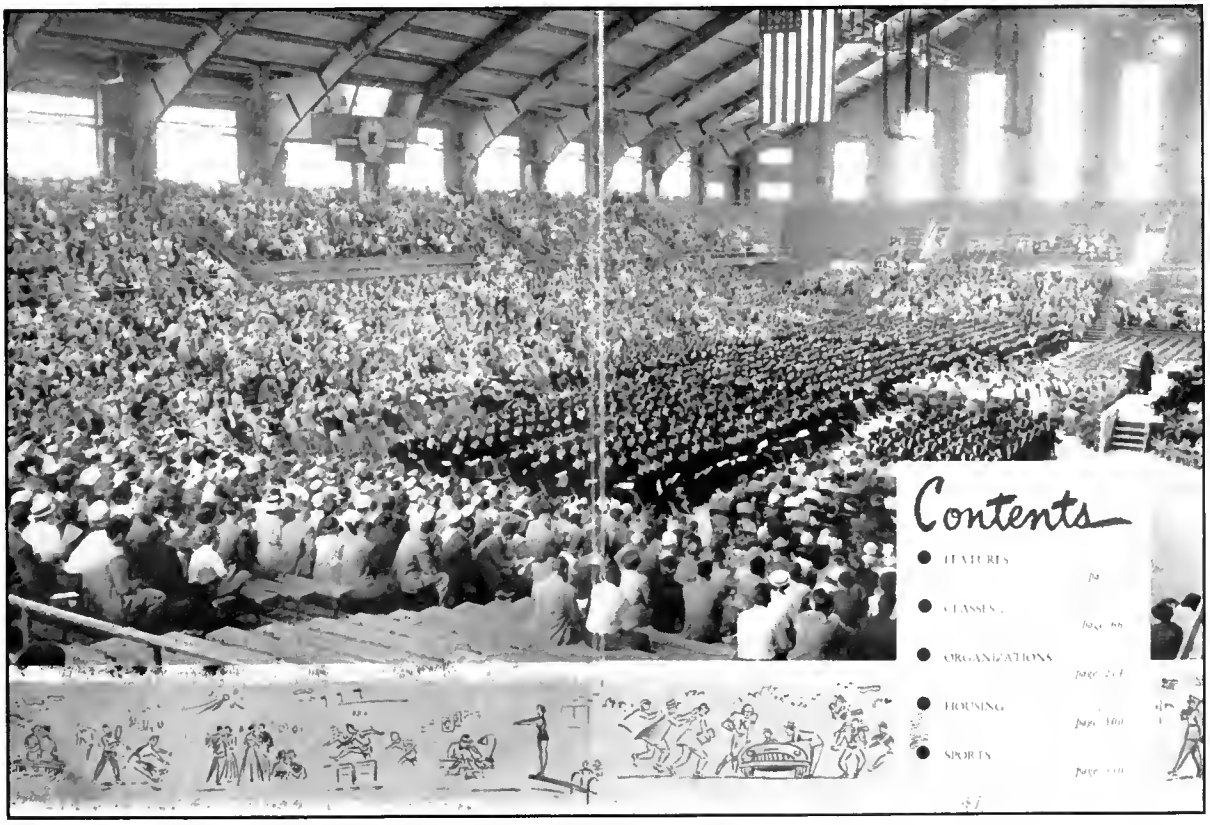
Manhattan, Kansas

PHYLLIS RUTHRAUFF, Editor

MARY E. LAMBERT, Business Manager

Royal Purple

1955



Contents

- FEATURES page 2
- CLASSES page 66
- ORGANIZATIONS page 214
- HOUSING page 300
- SPORTS page 330

Features

YEAR AT A GLANCE

* Thinking back on the last school year, you uncovered memories of enrollment and all those I.B.M. cards . . . . the first rousing football game with Colorado A & M . . . . Homecoming aches and pains . . . . chilly Christmas parties . . . . then March winds blew in and with them came Y-Orpheum . . . . rushin' week ends . . . . Interfraternity Sing . . . . and finally you were handed a sheepskin and bade a bon voyage in life.

That's just why this section was planned for you . . . . to review quickly what you'd done and seen from enrollment in September 1954, to graduation in May 1955.

The administration helped make the year the success that it was; so they were included in this quick summary. Without them many of your events . . . . club meetings, other extra-curricular activities and professional advice . . . . would have been impossible.

. . . sing, dance gypsy

. . . welcome folks

. . . Aggie Jamboree

FIGURE 3.16. These **Royal Purple** pages are reduced slightly from their original 9 by 12 inches to fit this book. As printed in the **Royal Purple**, a small red tint block appeared under the heading, "Features" and the small drawing of the two dancers as well as the cutlines appeared in red, the remainder of the two pages was printed in black. The copy gave an interesting outline of the material to be covered in this chapter.

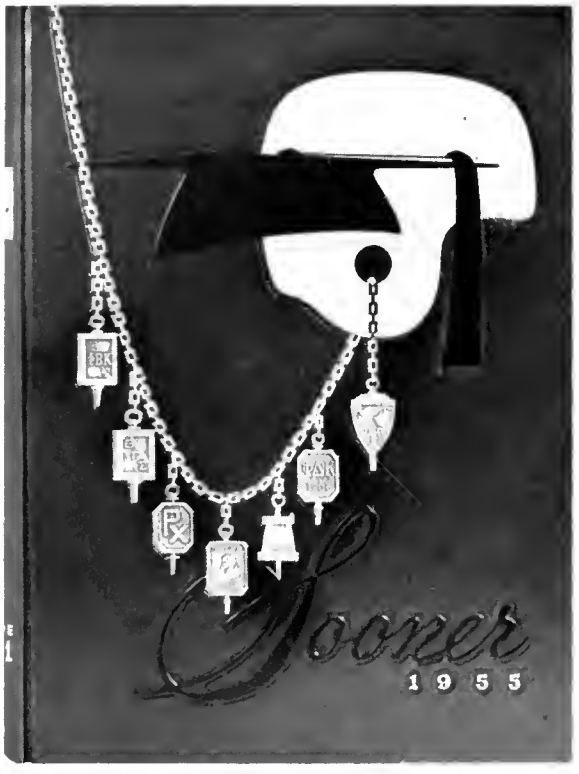


FIGURE 3.17. The name "Sooner" is embossed in black on the cover and is the same style of lettering used on the opening pages. The base material is red, and the keys and football helmet are in white, and the mortar board is block.

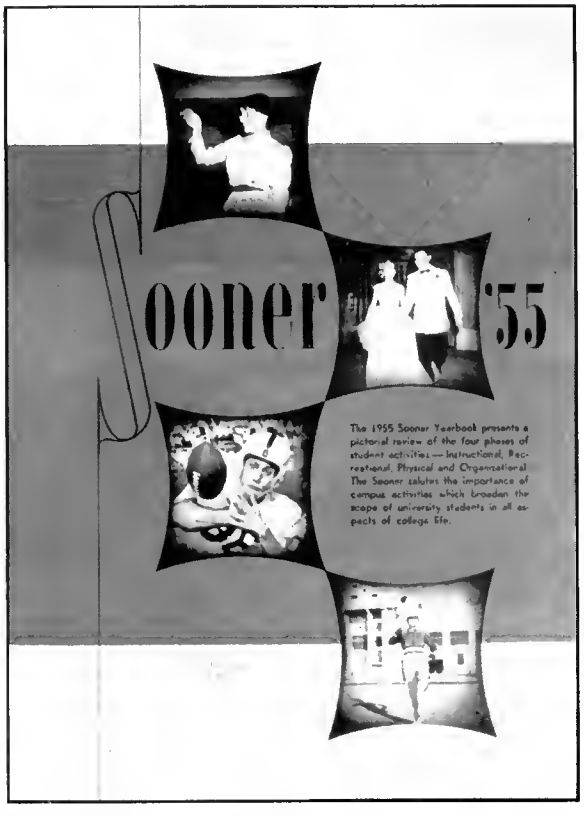
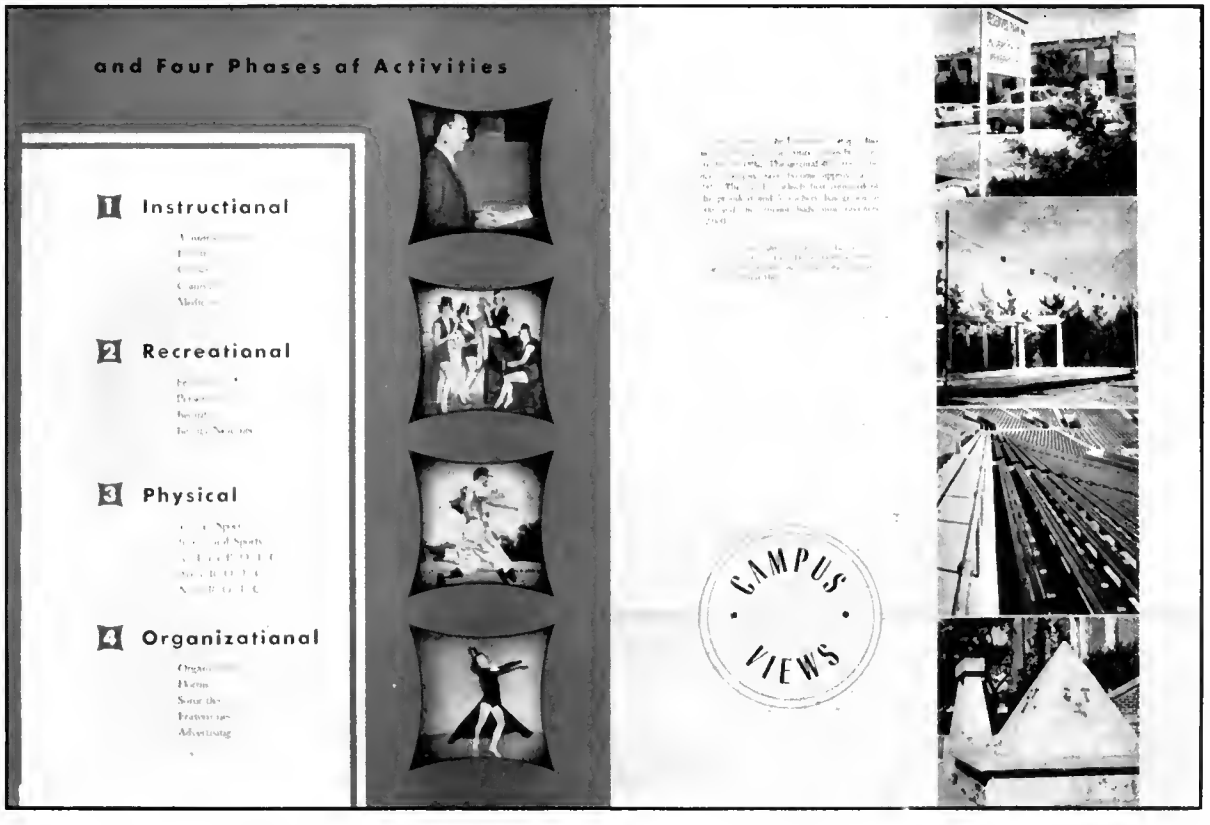


FIGURE 3.18. Page 1 serves a dual purpose as a subtitle page and also as an introduction with this copy: "The **1955 Sooner** yearbook presents a pictorial review of the four phases of student activities — Instructional, Recreational, Physical and Organizational."

FIGURE 3.19. The title page continues the same style of layout, and each picture is identified in small type on the right-hand page. This identification of the pictures adds much interest for the reader.

FIGURE 3.20. This two-page spread is made more interesting by the cutlines in the left-hand corner of the first page. They are: "The south oval is the scene of the daily noon hour rush. The statue of the late OU President Bizzell is one of the campus beauty spots. Dale DePuy and Barbara Berrier pause in front of the Law Barn where many students burn the midnight oil. Anthony Smith stretches high for a smash serve on the tennis court. Dr. Lawrence M. Rohrbaugh and Dr. Leroy L. Rice experiment with the effects of radioactive material on tomato plants."

FIGURE 3.21. The contents page is shown on the left and a subdivision page on the right. In addition to identifying each picture, the editor gives the following interesting information: "The growth of the University campus has been a continuous one since classes began in the fall of 1892. The original 40 acres of the main campus have become approximately 285. The faculty, which first consisted of the president and 3 teachers, has grown to 300 and the student body now numbers 12,000."



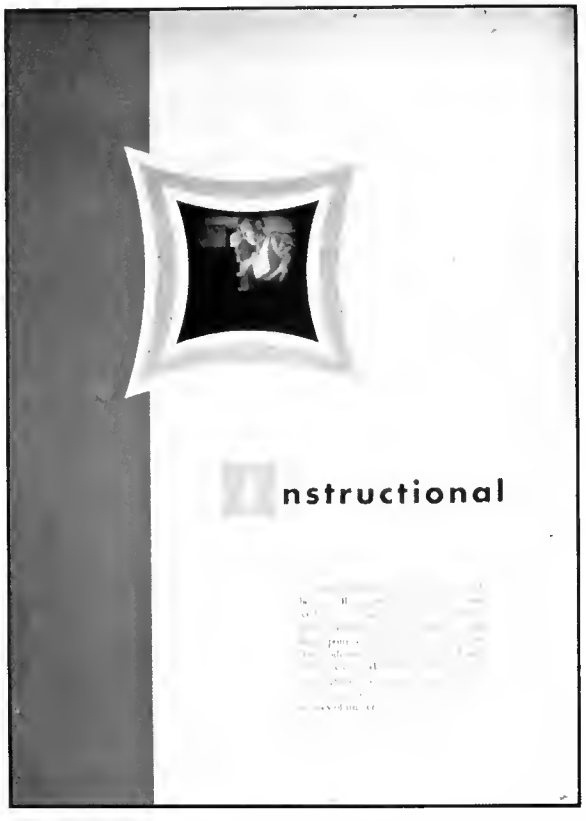


FIGURE 3.22. The **Sooner** used four-page division pages printed in green and black. This is the first page of the four-page division. Note the continued use of the four-cornered star.

FIGURE 3.24. This is the fourth page of the division. It uses the four-cornered star on the initial letter of the title only. The cutline is: "Dr. Percy Buchanan, authority on the Far East, displays some souvenirs of his travels in Asia."

FIGURE 3.23. This is page 2 and 3 of the four-poge division. The copy in the right-hand corner reads: "Dr. Paul MacMinn, Dean of Students, offers some pointers on team work to members of the leodership closs. This weekly period was devoted to helping students to do a better job now as campus leaders and later as citizen leaders."

Chapter 4

Planning the Book in Detail

INTERESTING, ATTRACTIVE pages in a yearbook do not come by accident. They are the result of careful planning. Planning an annual is much like planning a house.

In the average community there is a home that is a stark, ugly structure with a built-on lean-to, an "eye-sore" to everyone. In a nearby block there may be a beautiful home of English or Spanish design pointed to with pride by everyone in the community. The ugly structure may have cost as much as the pleasing one, but the latter is the result of an intelligent plan by a competent architect.

The Editor As an Architect

The editor is or should be the chief architect of the yearbook. A definite page-by-page plan for the entire book should be made before a single photograph is sent to the engraver and before many pictures are taken. It is necessary to make a careful study of the last several annuals published by the school to see what material needs to be added and where pages can be eliminated or combined without lessening the effectiveness of the new book. Excellent suggestions on the best way to accomplish this also can be gained by studying good yearbooks from other schools.

Allocating Space

Yearbook staffs are always limited on the number of pages they can have in the annual. The amount of money available is usually the most important factor in this limitation. Other factors, such as the amount of time the staff can devote to the work and photographic and printing facilities available, must be taken into consideration.

An equitable allocation of space also is a major problem. This table shows the way to a solution:

		1	Title page
Dedication	2	3	Foreword
Contents	4	5	View of school building
Supt. - Principal	6	7	Faculty
English Dept.	8	9	Mathematics Dept.
Music Dept.	10	11	Physical Education
Commercial Dept.	12	13	History Dept.
Home Economics	14	15	Manual Training
Other school employees	16	17	Division page - Sports
Coach - Football squad	18	19	Football lettermen

A preliminary outline of how the finished book will appear can be made by this method. Take several pages of ordinary 8½" by 11" typewriter paper and draw a line through the center of each sheet from top to bottom. All pages to bear odd numbers should appear on the right-hand side of the line, and the pages to bear even numbers, on the left-hand side of the line. Using this method, it is easy to see at a glance which pages will face each other in the book. This plan makes it possible to arrange related subject matter on facing pages. For example, if two pages are devoted to school plays, a more effective layout can be made if these two pages are planned as a two-page spread facing each other in the book.

Allocating space in this way enables the editor to switch pages from one section to another without having to replan the entire book. Then, too, if material which should be included in a certain section or chapter is forgotten at the time of listing the pages for that part of the book they can be added later with little trouble.

Books Printed in Signatures

It is important to keep in mind while allocating space in the annual that most books are printed in signatures of 8, 16 or 32 pages. A substantial saving in time and money can be made by proper planning, particularly if some pages or sections are to be printed in more than one color. The printer of the book can be of great assistance by checking the plan to determine if the book can be printed economically and effectively as arranged. The adviser and major staff assistants also should be asked to study the finished plan for possible important or minor changes.

The editor of the yearbook can save many headaches by asking for suggestions and help of this kind. It is no reflection on the ability of the yearbook editor to request this assistance. The most important editors of books, newspapers and magazines in the country insist that their plans and work be checked by several assistants and often by friends and experts outside their own organization.

Preparing the Dummy

A loose-leaf dummy with sheets cut the exact size of the pages in the finished book is the most satisfactory dummy. Ordinary white paper can be used, or graph paper is sometimes used to make it easier to sketch areas representing the space to be occupied by illustrations and type masses.

A detailed layout for each page of the dummy should provide space for the several elements that go to make up the finished page. Figure 4.1 illustrates how these different elements are usually portrayed on the dummy sheet. These elements are (A) illustration, (B) headline, (C) text or body copy, (D) cut legends and (E) breakers or subheads.

The space to be occupied by the illustration usually is portrayed in the dummy by drawing a rectangle, circle or any shape that will fairly represent the area to be thus occupied. Often this space is lightly shaded with a black or colored pencil to give it a tone value comparable to the finished page. The headline can be represented by a fictitious one, lettered in on the page or by a line of connected "W's" the same size as the proposed headline. The area to be used for text or body copy is represented by a series of double parallel lines. It is not necessary to draw the exact number of lines that will actually appear in the printed book, but the exact space to be given to text copy should be provided in the dummy. Cut legends or cutlines are represented in much the same way as text, except that single instead of double lines are used. These lines usually are placed closer together than those representing text copy, because the type used for cutlines usually is smaller than that used for text. Then, too, it serves to make clear the purpose for which the space is to be used. It is a good idea to make a notation on the dummy sheet that will warn the copy reader to insert breakers in text copy, if the copy is of any great length. Breakers, or subheads, inserted at the proper places, make the page more attractive and more readable. They can be illustrated by two parallel lines somewhat shorter than those used to represent body copy.

Uniform Page Margins

If the annual is to have eye-appeal, it must have complete unity in margin treatment. The most common sizes of trimmed pages for annuals are 7¾ by 10⅝ inches and 9 by 12 inches. A good type area for the former is 6 by 8⅝ inches and for the latter 7¼ by 10 inches. There are other satisfactory sizes, but margins are more important than page sizes.

The inside margin should be the narrowest, the top margin somewhat larger, the outside margin next largest and the bottom margin the greatest. Applying this plan to the 9 by 12 inch page with the 7¼ by 10 inch type area would allow for a ¾-inch inside margin, ⅞-inch top margin, 1-inch outside margin and 1⅛-inch bottom margin. Arrang-

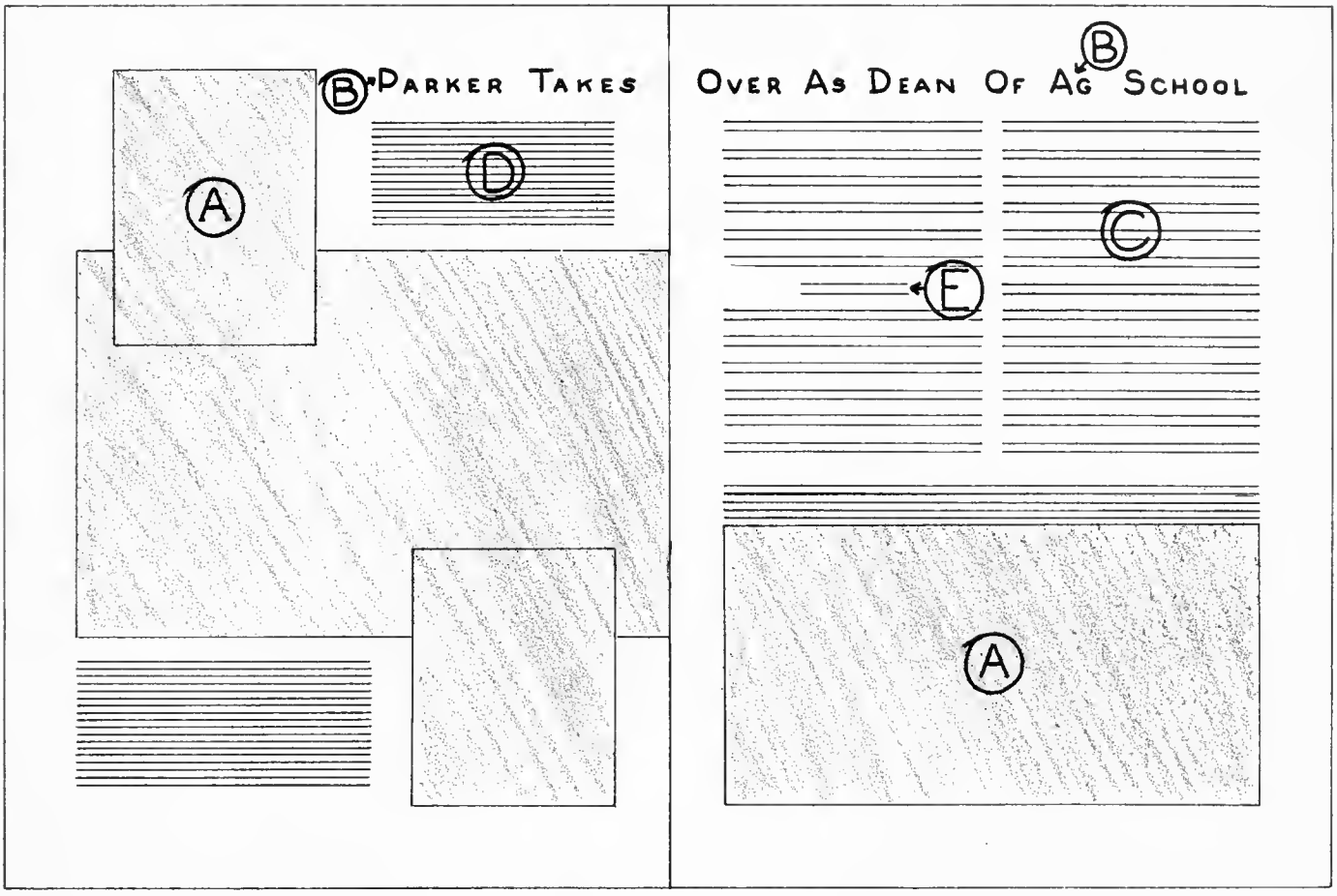


FIGURE 4.1. A detailed layout for facing pages in the dummy, showing how the different elements that go to make up a page are usually illustrated on the dummy sheet. These elements are: A illustration, B headline, C text copy, D cutlines and E subheads.

ing the margins in this manner tends to make the facing pages of the book meet the eye as a single unit. Then, too, established practice and feeling are that type should hang pendant from the top of the page; it should not be piled up from the bottom of the page. Figure 4.2 illustrates the effect achieved when margins are thus arranged.

Usually two margin plans are needed in the modern annual. One is for the type page (as just discussed), and the other is for illustrations. This is necessary because quite often the illustration is allowed to "bleed-off" the page and sometimes run flush to the "gutter" of the book. When the illustration runs off the outside, top or bottom of the page, and no white margin is left after the page is trimmed,

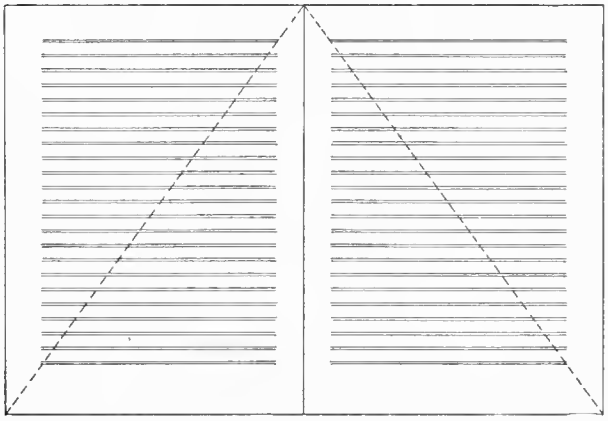


FIGURE 4.2. The effect achieved when complete unity in margin treatment is used on facing pages.

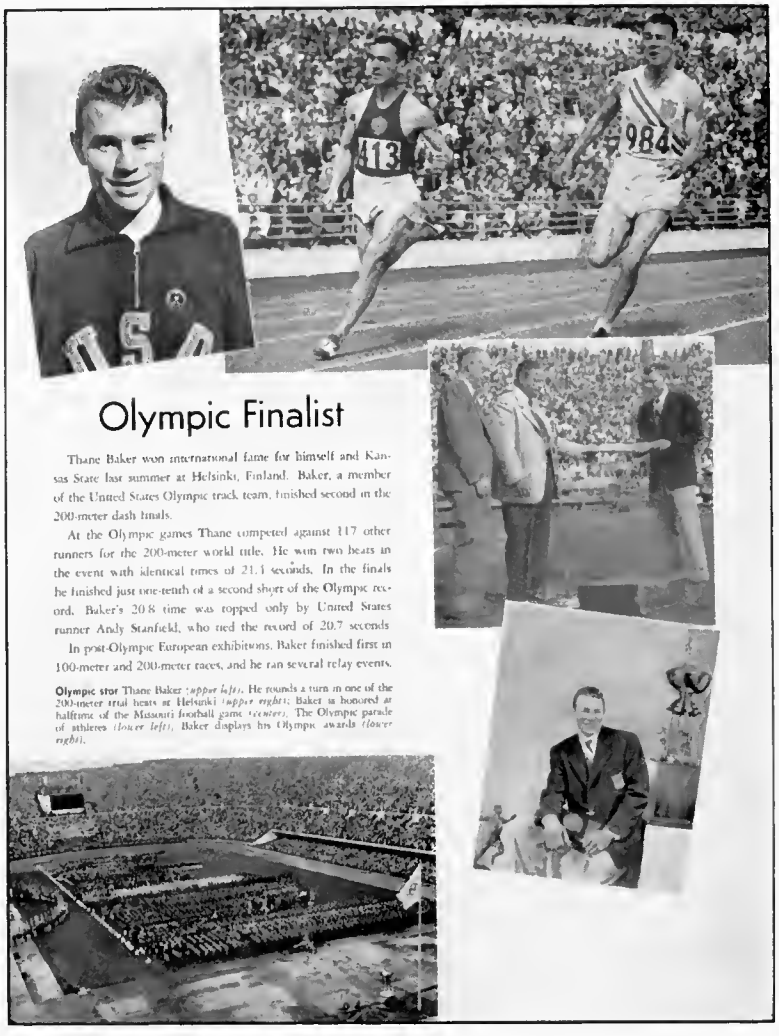


FIGURE 4.3. The illustrations on this page bleed at the top, right and bottom. They run flush to the gutter at the left side of the page. The pictures at the upper left and lower right are angled. The ones shown center right and lower right overlap the pictures immediately above them.

it is called "bleed-off" or "bleeding" the illustration. The gutter is the line where two facing pages meet at the backbone of the book.

The layout usually will look better if the type on the page is kept within established margins. This will eliminate any ragged effect which appears when body type or captions continue too near the edge of the pages.

Use of Bleed Illustrations

It usually is dangerous to bleed photographs of one person or a composite class panel. This is true particularly if the reproduced photographs are to be less than one inch in width, as is often the case with class panels. Sometimes when the printed signatures are folded into pages, matching is not exact. When these pages are trimmed for the finished book, part of the heads or shoulders of individuals may be trimmed off. The safest pictures to bleed are views, action shots or any photograph not requiring trimming at some exact spot to make it effective. Figure 4.3 illustrates the effective use of bleed at the top, right and bottom of the page, and the pictures are printed flush to the gutter at the left-hand margin. When ordering engravings or offset plates of illustrations that are to bleed, one-eighth of an inch must be added to their height or width or both, depending on the sides of the plate that are to extend off the trimmed sheet.

Angled Pictures Overdone

"Angled pictures" are used extensively in yearbooks. Figure 4.3 shows two individual photographs of an Olympic track star that are set at an angle to the other pictures and the lines of type. Note how the angled picture at top of page directs the eye of the reader into the headline and copy. The angle of the picture at the bottom right of the page directs the eye into the picture of the stadium instead of allowing it to wander off the page. The practice of allowing the edge of one photograph to obscure part of the picture next to it is called "overlapping" and is shown in Figure 4.3. This arrangement of photographs ties the different elements on the page together and directs the eye from picture to picture.

During the past several years many staffs have made extensive use of bleed-off, overlapping and angled pictures. All of these devices have great possibilities when used with intelligence and restraint, but often this is not the case. "All emphasis is no emphasis," is an old saying, and it certainly applies to these layout devices.

The "purists" in layout argue that nothing is gained from angled pictures and that overlapping only makes the page appear cluttered and confuses the reader. Most picture magazines use these two devices sparingly or not at all. The same can be said of some of the leading yearbooks. The beginner in layout needs to be sure he is improving the appearance of the page, if he decides to angle or overlap pictures.

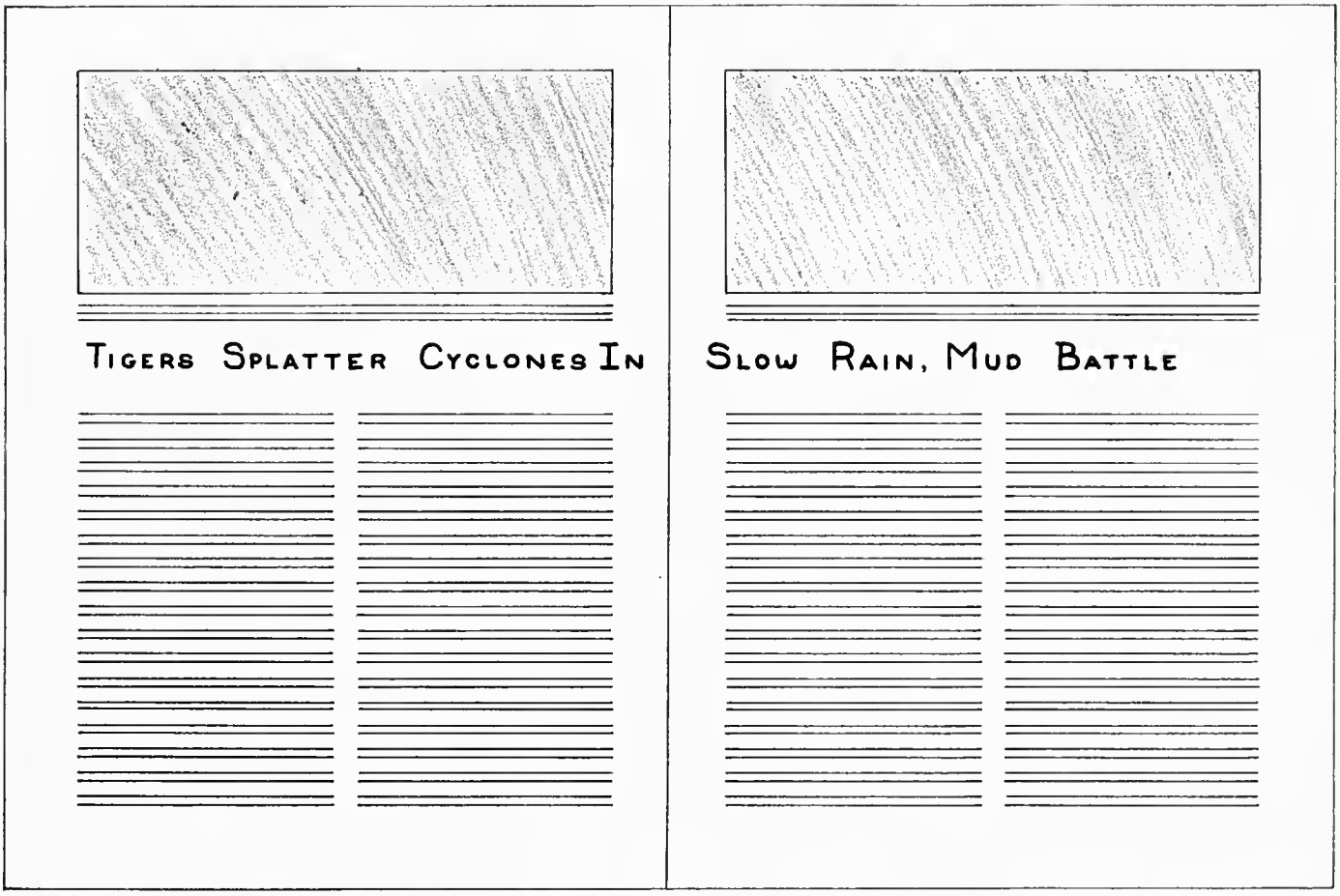


FIGURE 4.4. Formal, or symmetrical, balance achieved by placing elements of exactly the same size and tone value equidistant from the vertical axis.

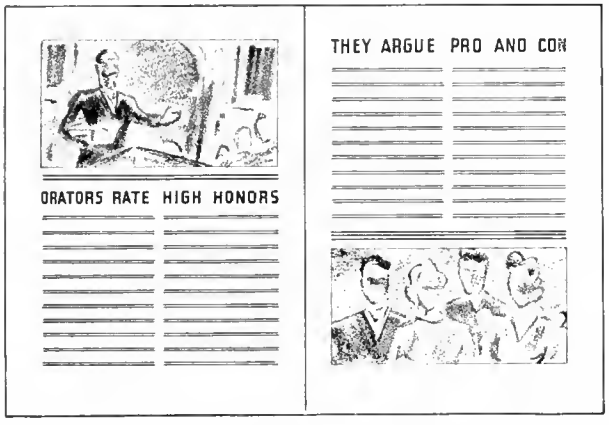


FIGURE 4.5. Formal balonce on both the vertical ond horizontal axis.

Balance in Layout

In preparing the dummy, care should be taken to arrange the different elements on facing pages so the two pages are in equilibrium. This is called balance, or balanced layout. Balance can be visualized as perfectly balanced scales, on which have been placed two objects of equal weight, equal distance from the fulcrum. The fulcrum or vertical axis of a two-page spread is the line where the two pages meet at the backbone of the book.

Formal Balance

Formal or symmetrical balance is achieved by placing elements of exactly the same size and tone value at equal distance from the vertical axis, as shown in Figure 4.4.

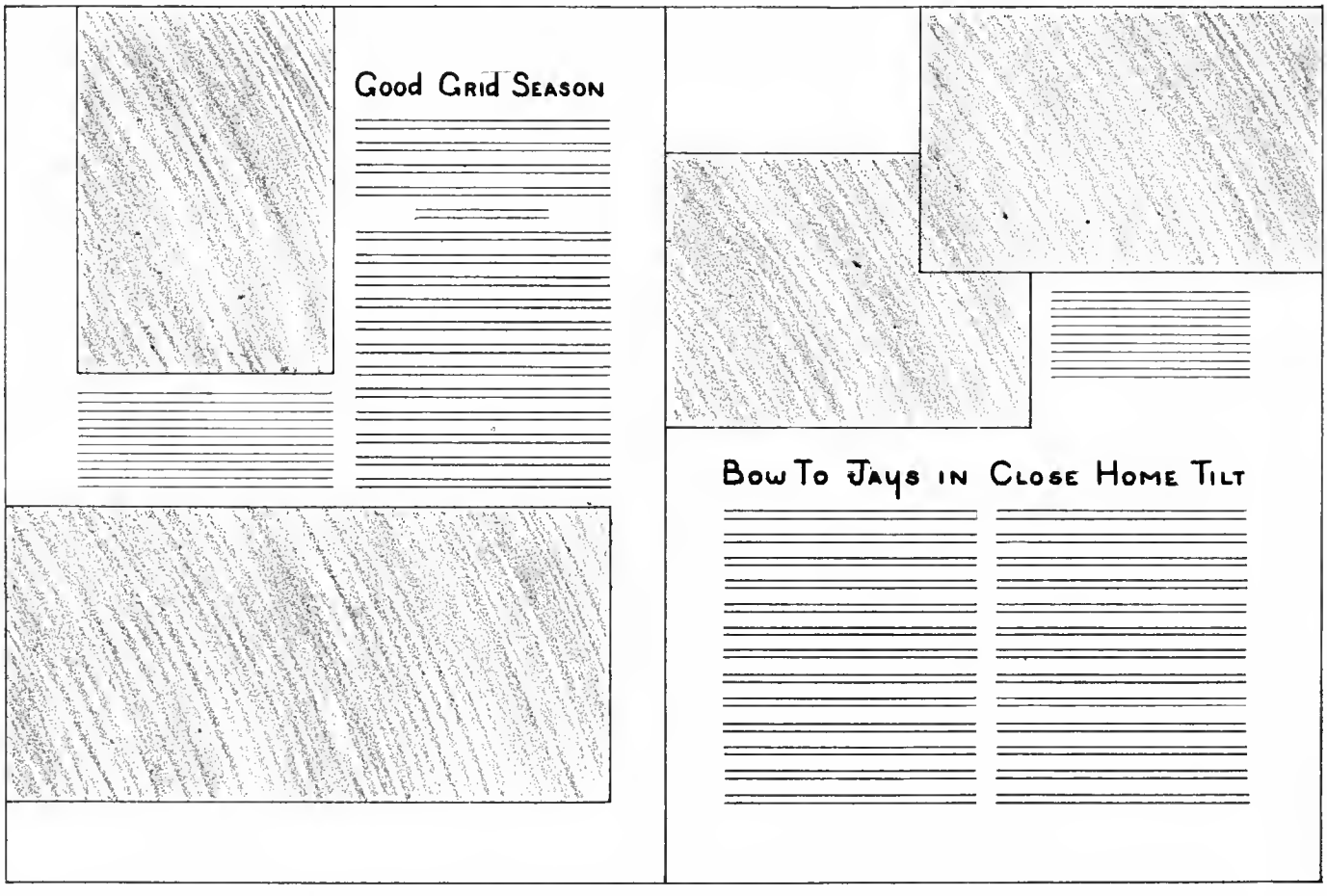


FIGURE 4.6. Informal or asymmetrical balance is the opposite of formal balance. Bleed pages often employ informal balance.

Formal balance can also be obtained on both the vertical and the horizontal axis as shown in Figure 4.5.

Layouts using the principle of formal balance are the simplest and easiest for the beginner. Many of the pages of the yearbook are arranged in this manner, especially when the impression desired is one of perfect formality. However, the material that must be used on facing pages often makes it impossible to achieve a formal or balanced layout. Then, too, for the sake of variety it is sometimes desirable to break away from formal balance on some of the pages of the book.

Informal Balance

Informal or asymmetrical balance is the opposite from formal balance. Again using scales to illustrate, informal balance comes when the heavy object is moved closer to the fulcrum and the lighter object is moved farther away, thus bringing the scale into balance again. Figure 4.6 illustrates the principle of informal balance. Informal balance also may be accomplished by keeping all illustrations within the type page as is shown in Figure 4.7.

Pleasing informal balance is more difficult to achieve than formal balance. Informal balance is sometimes called eye balance. It is often necessary to make several preliminary sketches using all the elements that must be placed on the facing pages before a satisfactory layout is accomplished. The beginner in layout-making often falls into the error of believing that informal balance licenses him to cast

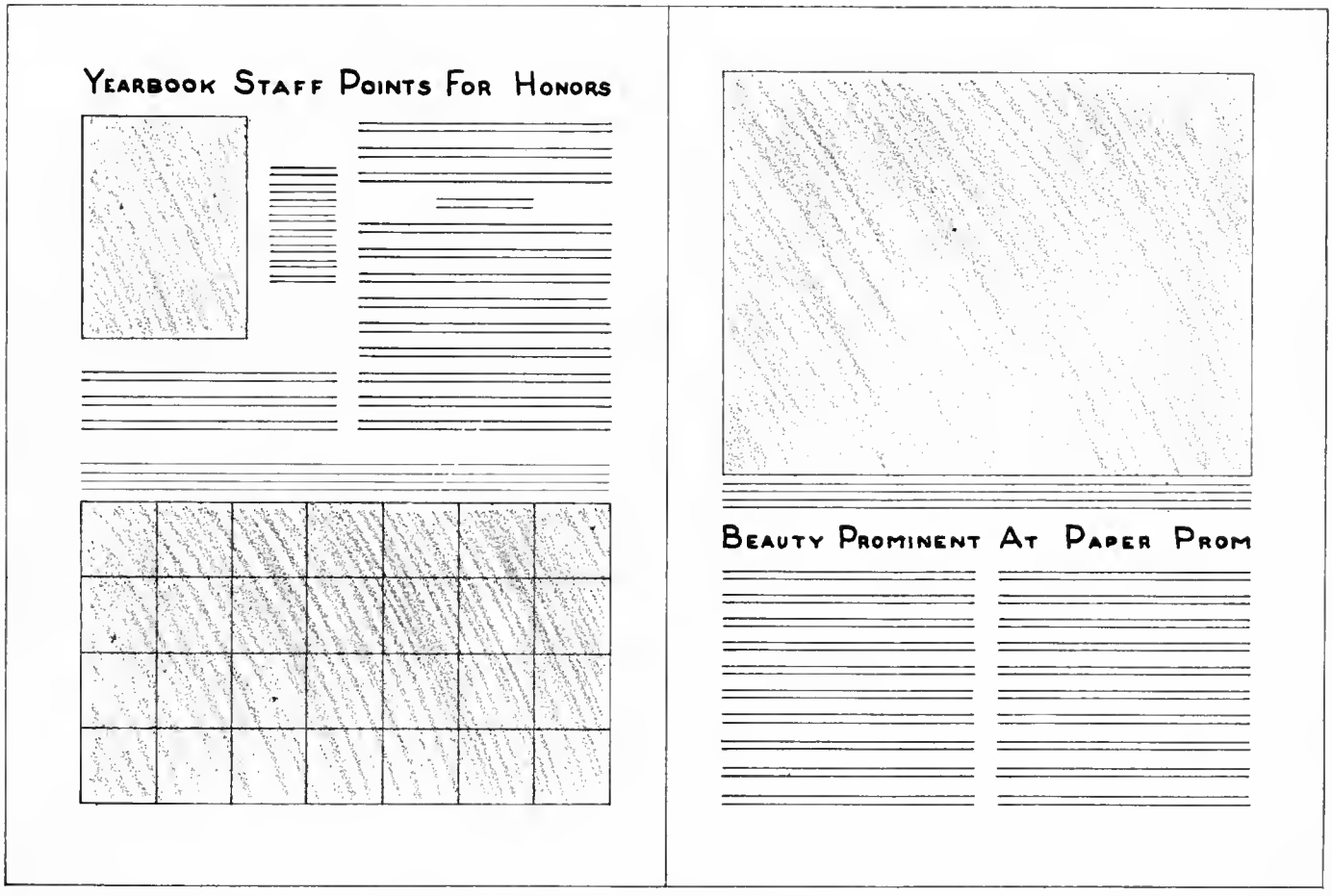


FIGURE 4.7. Informal balance also may be accomplished by keeping all illustrations within the type page.

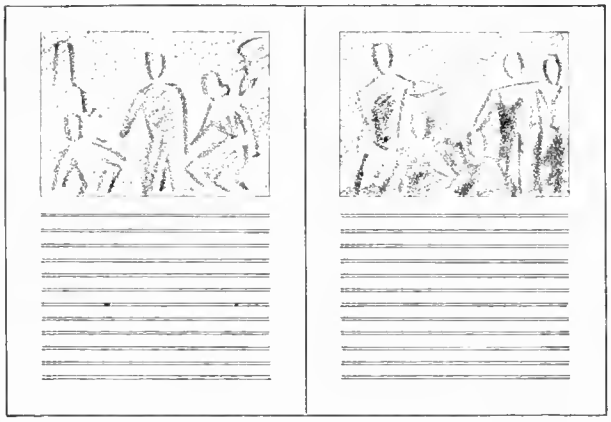


FIGURE 4.8. The division of space on a page into equal parts seldom results in a pleasing layout.

aside the principles of good layout that have been achieved during the 500 years of the printing industry. Such is not the case.

Some Elementary Principles

The division of space on a page into equal parts seldom results in a pleasing layout, as is shown in Figure 4.8. If the type size of the page is 7¼ by 10 inches and the illustration occupies an area of 7¼ by 5 inches and copy is used on the remainder of the page, the result is not pleasing. The illustration should be increased in height and the copy area reduced in size, or vice versa. Placing a square inside a rectangle violates one of the first principles of art. Thus it is usually better to plan illustrations rectangular in shape.

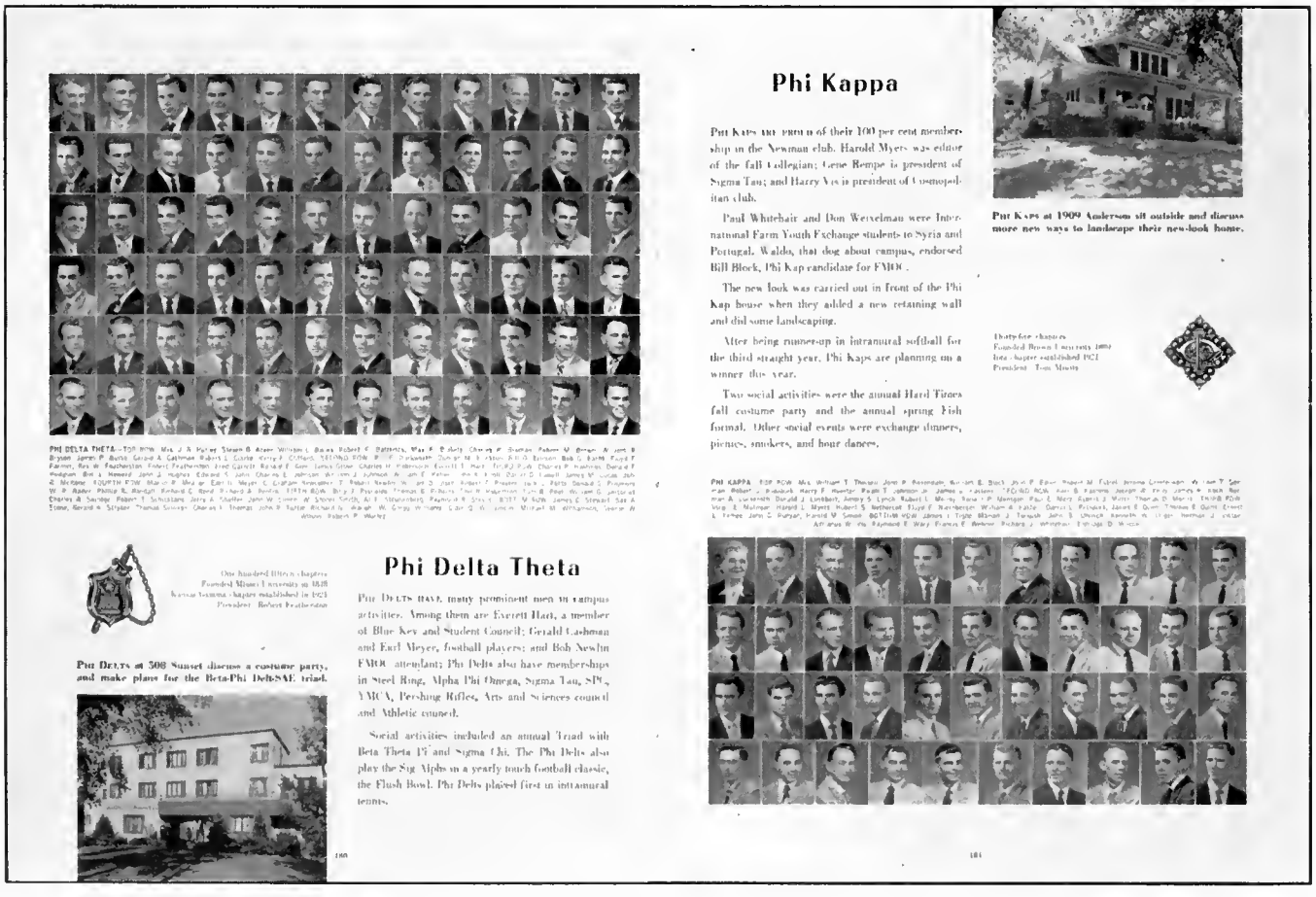


FIGURE 4.9. If the two panels shown here were placed directly opposite at the top or bottom of the page, they would not balance because of difference in height. By placing them as shown, the lack of balance between the panels is not so noticeable.

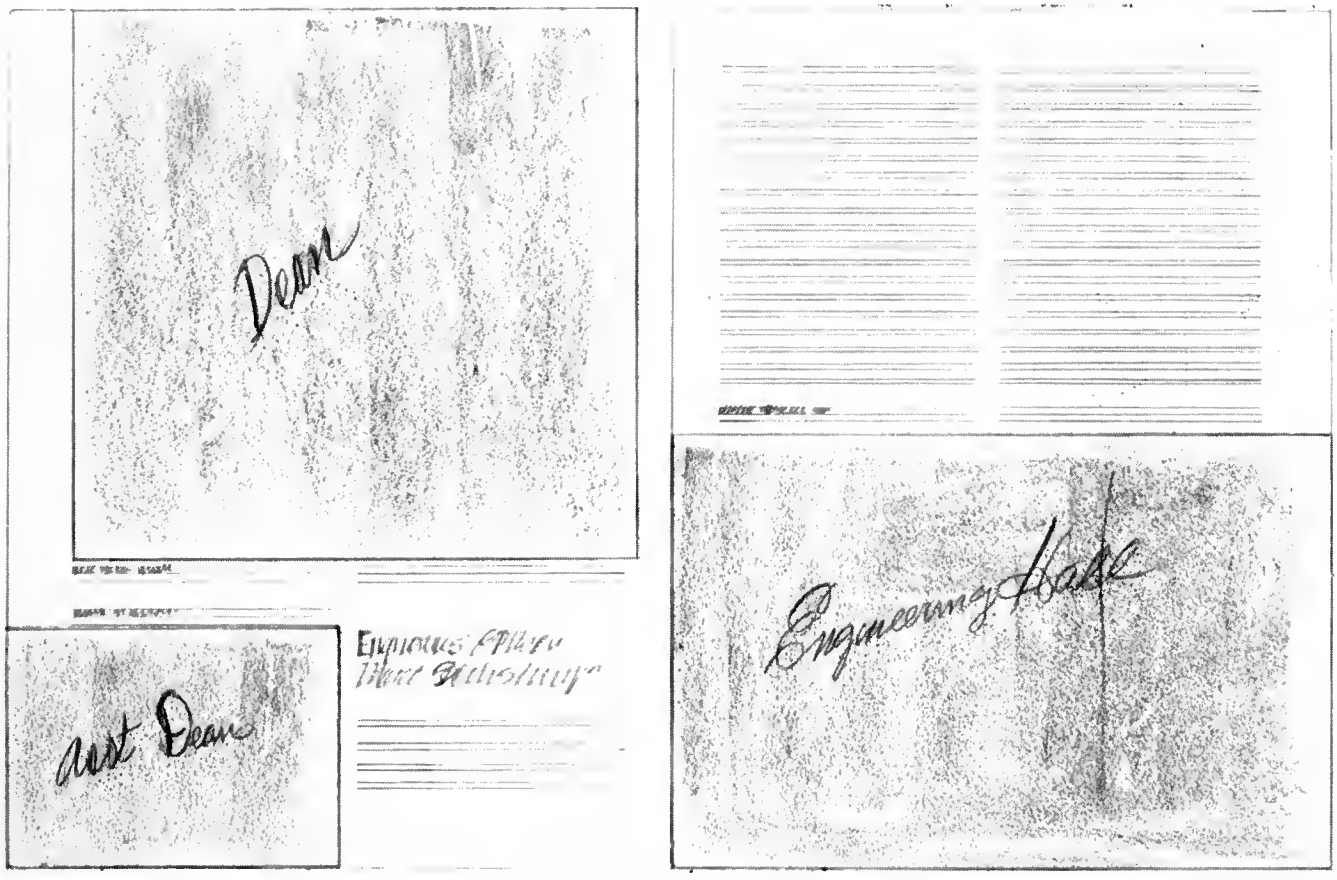


FIGURE 4.10. With detailed dummy pages of this kind the editor can assign the required pictures at the first meeting with the photographer. The exact amount of copy required can also be assigned and most of it written, except for a few late developments which can be added before it is sent to the printer.

This does not rule out oval, round or outlined cuts, which can be used occasionally for emphasis or variety.

If pictures are to be cut in odd shapes, there should be a good reason for doing so, and great care taken to do a good job. It is usually work for a professional, and best results will be obtained if the pictures are trimmed or cut to the desired shapes by the concern making the plates for the yearbook. The beauty and effectiveness of many annuals are reduced sharply because amateur scissor wielders cut pictures into "potato shapes" instead of ovals or other symmetrical designs.

Yearbook Presents Special Problem

Yearbook editors face difficult problems in preparing layouts for facing pages. This special problem is created because space in the book is often sold to organizations, and the membership in the groups to be shown on facing pages sometimes vary widely. Figure 4.9 shows one way of handling this situation. The fraternity shown on the left-hand page has 72 members, and the one on the right-hand page only 43. They had to be placed on facing pages to appear in alphabetical order.

Where Page Layout Begins

The beginner in layout is often puzzled about which element should first be allotted space on the page. "Page layout begins with illustration," according to one leading authority. Pictures, if they are of good quality and if given adequate space so that all details are clear, can go a long way toward holding the reader's interest. Perhaps space for the headline should be provided next, and it ought

(Continued on page 54)

Dean M. A. Durland of the School of Engineering and Architecture works to co-ordinate 92 full-time faculty members. Durland is also director of the Engineering Experiment Station which does both research and public service.

Richard Potter, assistant dean of the Engineering and Architecture School, helps direct the nine curriculums.

Engineers Offer More Scholarships

★ Enrollment in the School of Engineering and Architecture this year went up 20 per cent over previous years. The enrollment total was 1,261 students including 502 freshmen in September.

The 20 per cent enrollment increase was the highlight of the year in the School of Engineering and Architecture. The number of graduates was lower however, as 163 graduated from the school in 1954, a 13 per cent decrease from the previous year. The number of graduates in 1955 will be about seven per cent lower, or 151, according to estimates.

Four-year programs of study are offered in agricultural, chemical, civil, electrical, industrial, mechanical and nuclear engineering. A four-year course in industrial arts is offered. In addition, a five-year curriculum is available in architecture. K-State can confer bachelor of science degrees in all of these fields and is authorized to confer the doctor of philosophy degree in applied mechanics.

Scholarship aid to students has been increased considerably during this year. Dow Chemical company made $2,500 available each year for undergraduates in chemical engineering. A scholarship program was inaugurated by the Kansas chapter of the National Electrical Contractors association for $1,000 a year for freshmen and sophomores in electrical engineering. Boeing Airplane company boosted the size of its scholarship support from $1,500 to $2,000 a year.

FIGURE 4.11. The finished pages of the **Royal Purple** indicate that the editor was able to follow the original plan shown in the dummy. Thus the efforts of the editor, photographer, writer and printer were co-ordinated in producing the finished product with a minimum of wasted effort.

Classes in agricultural, mechanical and civil engineering are held in this modern, well-equipped wing of Seaton hall. This section of the building was formally opened at a special ceremony which was part of Engineers' Open House.

to lead the reader into the body copy. Cutlines are more effective if placed near the illustrations they describe. Do not crowd the different elements together. Leave some white space around the headlines, copy and pictures. Pages that are crowded repel rather than attract the reader.

Advantages of the Dummy

A complete page-by-page dummy of the proposed book must be prepared by the editor of the annual if he is to be in position to work intelligently and effectively with all of the individuals who must cooperate to produce a worthwhile annual.

If the dummy is carefully and accurately prepared, it will aid the editor in these ways:

1. He can show the photographers the type of pictures, size and shape of each photograph needed to complete the job.
2. He can order cuts from the engraver to fit the proposed layouts.
3. He can instruct his staff assistants on the exact amount of copy required for the articles and the kind and length of headlines and cutlines that must be written.
4. He can show the printer where each illustration, heading and block of copy is to appear on the page.

Figure 4.10 shows a two-page spread from the dummy of the *1955 Royal Purple,* and Figure 4.11, the pages as they appeared in the book.

Publishing an annual without a complete and detailed dummy is like building a house without detailed blueprints. It can be done, but the results achieved are seldom pleasing. The time has passed when the editor of an annual can present his readers with a hodgepodge book and expect their approval. He is indirectly competing with editors of picture magazines who have made great improvements in telling stories with pictures. Most students and patrons of the school have learned to appreciate the effective way in which these magazines do the job. They subconsciously expect the annual editor to meet these high standards.

Don't Puzzle the Reader

The editor's job is to make the yearbook interesting. Readers don't want to be puzzled by crowded and cluttered pages they cannot easily understand.

The situation has been well stated by Bradbury Thompson, art director of *Mademoiselle* magazine. He said:

> To be different is a very desirable thing. To be understandable, very necessary. If the art director can be different, understandable, and at the same time, have a logical reason for being so, he has had one of his better and more fortunate days.
>
> While it may be true that the editorial art director has greater creative freedom than many of his colleagues in the more commercial market places, it is equally true that he has many more critics — thousands more. At *Mademoiselle,* we have 523,000 of them. Each of them feels her purchase of the book is her license to criticize. These readers want to be amused and intrigued, but they rebel at being puzzled. So, even the much envied editorial freedom is restrained by public acceptance.

Simplicity Aids Effectiveness

Usually the simpler the design of the page, the more effective it will be. Good results can be achieved by organizing the material into as few elements as possible. For example, suppose the allocation of space provides a two-page spread for eight deans or faculty members. This problem probably would require several preliminary sketches before the finished layout could be decided upon. Sketch A in Figure 4.12 provides for eight separate illustrations, four blocks of text copy and four headlines, and probably would be discarded because too many different elements are competing for the reader's attention. Sketch B calls for four illustrations, four blocks of text copy and one headline, and thus reduces the number of different elements on the pages. This is an improvement over layout A, but probably has too many elements for effective display. Sketch C provides for two illustrations, two copy blocks and one headline, and would result in a simpler and more effective layout for the spread. Sketch D would be satisfactory if informal layout is desired. There are many other pleasing layouts that could be worked out with this same material. The important point to remember is that the proper combination of several small illustrations into a single layout mass to be balanced by other illustrations or masses of type will result in a pleasing over-all design.

Form Should Follow Function

Douglas C. McMurtrie, a leading authority on printing and book design, has compared printing to modern engineering design and construction. He said:

The twentieth-century concept of design is based on the principles of the engineer, who learned early in his work the apparently simple axiom that *form should follow function*. Asking first the purpose for which the object of structure was intended, and analyzing the possibilities and limitations of the materials to be used, the engineer proceeded in a businesslike and unromantic way to design his product so that it would serve most efficiently its intended use. When design had been so determined, the engineer stopped, superadding on furbelows to the simple elementary plan.

Examples of sound modern engineering design are to be seen in recently erected skyscrapers, in the cradle telephone, in present-day airplanes, and in thousands of objects of everyday use, where intelligent planning has replaced the old rule of "doing it that way because grandfather did it that way." Perhaps the most graphic symbol of modern design is the streamlined railroad train.

All these products of modern engineering design, when viewed through twentieth-century eyes, are seen to have a beauty of form so elementary and fundamental that scant training in art is essential to its appreciation. The most important feature of modern design is simplicity. Rococo ornament, furbelows and "gingerbread" are taboo. We have learned a new respect for the beauty of pure form, without benefit of decoration.

When the engineering principles of design were applied to typography, they brought about important changes, particularly in advertising and commercial printing. An analysis of the purposes which printed advertising was to serve brought about a realization of the steadily decreasing time the average citizen has free for reading, in the face of numerous recently developed attractions competing for his attention. The typographers concluded, therefore, that the pros-

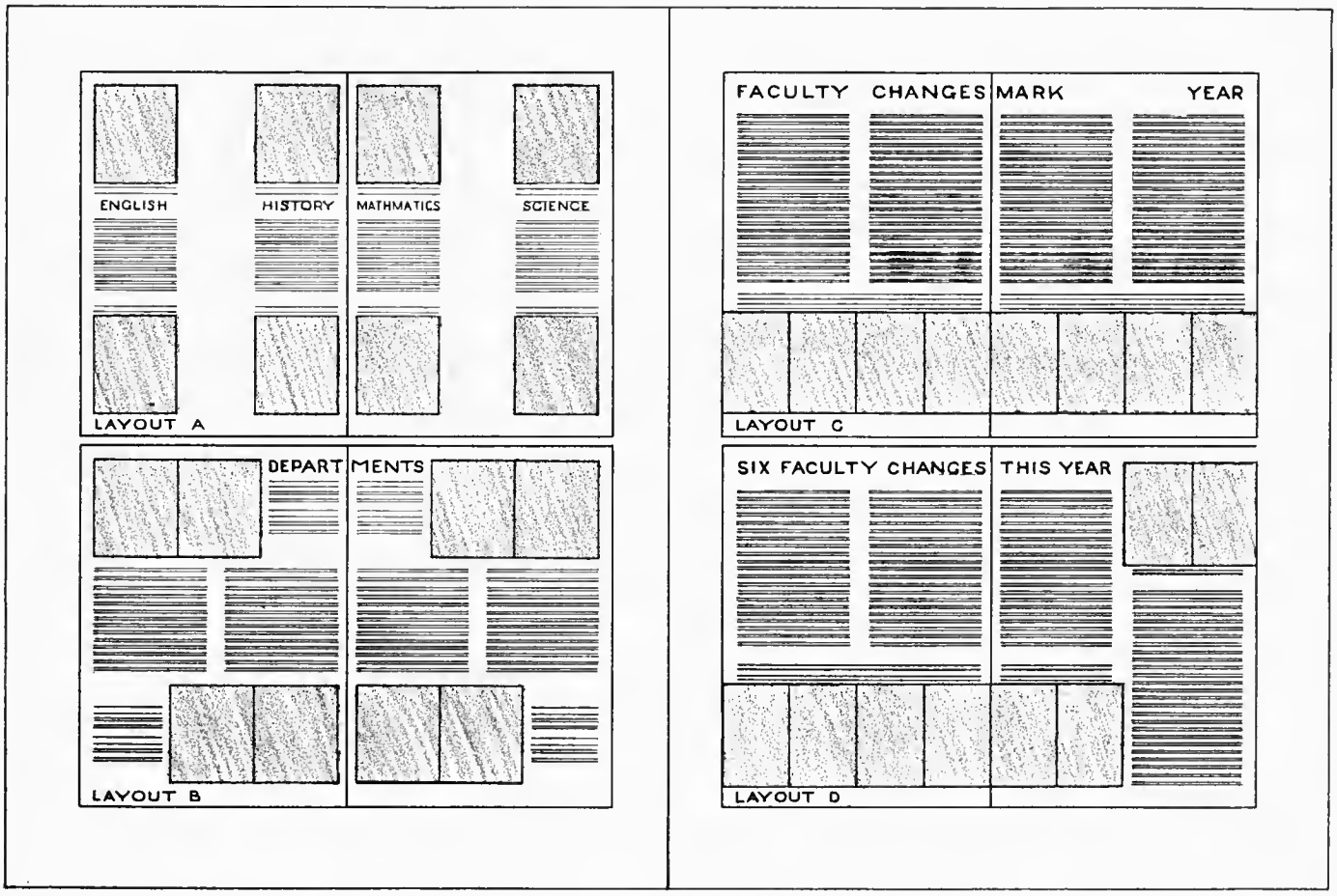


FIGURE 4.12. Best results are achieved by arganizing the material ta appear an a page in as few elements as possible.

pect must be able to "read as he runs" if the selling story was to bring results.

This realization brought about a new respect for legibility, for type large enough to be read with comfort, for headings set in capitals and small letters (upper and lower case to printers) rather than in capitals only, which are far less easy to read. It was also found that dynamic or unbalanced arrangements were more likely to arrest the eyes of hurried readers than the static, balanced layouts favored by tradition. Display types were simplified in design and reduced to their most elementary form, and serifs, which accented and finished off the main strokes of letters, went into the discard. Simplicity in layout led to arrangements of illustrations and type areas in geometrical forms.[1]

In making layouts for the annual, the principle that *form should follow function* must be kept in mind if an effective book is to be produced. The function of the yearbook is to show pictures of students and tell a complete history of one year of school life. A simple layout plan that provides adequate space for illustrations, headlines, text copy and cutlines arranged in a manner that will tell the story in a logical and coherent way is much more effective than pages that have been "jazzed-up" or for which no plan was made.

Yearbook pages are seldom improved by the addition of borders, designs or tint blocks that are repeated page after page. Photographs cut in odd shapes, crowded on panels with too many other pictures or mounted on cardboard covered with designs lose their effectiveness. Type areas should be arranged in geometric patterns, and, except for occasional emphasis, type masses set at an angle, in stairstep pattern or in any manner that makes reading difficult should be taboo.

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[1]From *The Book* by Douglas C. McMurtrie. Copyright 1943 by Douglas C. McMurtrie. Used by permission of Oxford University Press, Inc.

Chapter 5

Getting Pictures To Tell the Story

GETTING SATISFACTORY pictures of news events or significant happenings is much more difficult than covering the same events as a news reporter. The reporter, if he is delayed, can almost always find out what has happened, and write his story. The photographer, on the other hand, must be there when it happens, and be in position to get a picture that will tell the story.

If interesting and complete pictorial coverage of the important events of the year is to be obtained, someone with a camera must "cover the waterfront" at all hours of the day and night. If the school's flashy halfback breaks away for a 60-yard touchdown run against an old rival, the yearbook photographer must be on the sidelines or near the end zone with a camera. That ancient and honorable enemy, be he ever so honorable, will not rehearse the play a second time just so a picture can be taken.

Pictorial Quality

Sparkling reproductions and beautiful printing cannot be attained without good photography. The engraver can make slight improvements in the reproduction qualities of some photographs when he makes the printing plates. But he must use an expensive process of air brushing, retouching and reetching. Yearbook editors seldom resort to this process because of the greatly increased cost. Photographs seldom look so attractive on the printed pages as they do before going through the engraving and printing process. Some of the detail is usually lost even by the best printers and engravers.

Photographs with detail in both the highlights and shadows will reproduce best. Prints that show too much contrast often have a chalky appearance in the highlights, while the shadows are too dark. All prints should be made on glossy paper and ferrotyped. Uniform contrast is necessary in all pictures used in a composite cut, such as a snapshot page or class panel. It is important to reject any prints that have brown or yellow tones. Black tones reproduce best.

Good Equipment Needed

A cardinal rule for yearbook staffs to remember is that your yearbook can be only as good as the pictures you select for it. Many otherwise good yearbooks have been disappointing because the staffs accepted pictures that were poor in quality. Some of the more common defects to watch out for are: under- or overexposure, out of focus, poor composition of the subject, scratches, fingerprints and other marks due to careless handling during processing.

Under absolutely ideal conditions, good quality pictures can be produced with relatively inexpensive equipment. However, the pictorial coverage by the yearbook usually requires meeting all kinds of adverse conditions, thus demanding more photographic equipment than many of the smaller schools own. One solution to this is to employ a commercial photographer to take pictures for the an-

nual. Or frequently there may be ardent amateur photographers among the student body who have the necessary equipment, and will take the needed pictures if the school furnishes film, paper and chemicals.

The yearbook staff may decide to purchase equipment, a few pieces at a time, as funds permit. This plan is recommended, especially if the school has a faculty member capable of supervising and training student photographers. No amount of expensive equipment will produce good pictures, however, unless those using the equipment thoroughly understand its operation. For this reason, in buying photographic equipment both versatility and simplicity of operation should be kept in mind. In cameras, for example, the news-type camera using cut film adapts itself to a wide variety of assignments. It may be used for sports, portraits, for close-up stills, or even as a semi-view camera, but its operation requires more skill than many beginning photographers possess. A twin-lens reflex camera, while not as versatile, may be less expensive and easier to operate. Thus the choice among different types of cameras, as well as equipment such as enlargers, dryers, washers and other processing equipment, will vary according to the funds available and the technical skill of those using the equipment.

One thing should be kept in mind, however, when considering the purchase of a camera. The more expensive a camera is, the more complicated it is. Therefore it may be best to select a less expensive camera requiring fewer adjustments, if students who have not had photographic experience take the yearbook pictures. Much film can be ruined, as well as good pictures missed, by photographers who do not understand the equipment they are using.

Formal and Informal Pictures

Pictures required for a yearbook fall into two general classifications, formal and informal. Sometimes, they are classified as "studio" or "action" shots. Individual photographs to be used in a class section usually are more satisfactory if a neutral or light gray background is used as shown in Figures 5.1 and 5.2. The gray background contrasts well with hair, face and clothing. Much better detail comes in both highlights and darker portions of the portrait than if a white or black background is used.

A uniform head-size for all pictures used in a composite panel must be adopted if expense and time is to be cut to the minimum, and if the finished engraving is to look well. The photographer can insure uniform head-size on all class pictures by using some device to measure the distance from the point of the chin to the eyebrows when the image of the subject is reflected on the ground glass of his camera. Some photographers prefer to have the distance from the chin to top of the head the same in all pictures. This plan, too, gives good results.

Some schools use individual pictures arranged in panels for the organization section. This is satisfactory if all students in school have photographs taken for use in the class section. In many schools only the seniors appear in the class section. If individual pictures are demanded for organizations in these schools, many students will not have pictures taken because of the high cost of individual portraits. If group pictures are taken of organizations, the cost to each individual will be small, and more students will have their pictures in the annual. This plan will make a more complete memory book and increase the number of book sales.

Arrangements of Large Groups

Large groups should be posed so all faces will be as large as possible in the limited space provided. The individuals in the group to be photographed must be arranged so the heads of those in each successive row will appear between the heads of those in the row directly in front. In photographing large groups, best results can be achieved in a studio or room set aside for this purpose. A platform constructed as a series of stairsteps is essential for the best results. Such a platform 18 feet in length, containing four steps will accommodate a group of about 60. The steps should be approximately 10 inches wide and each succeeding step about 11 inches higher than the one in front. This arrangement will force the individuals in each succeeding row to stand close to the row in front of them and also bring the heads to the proper height so

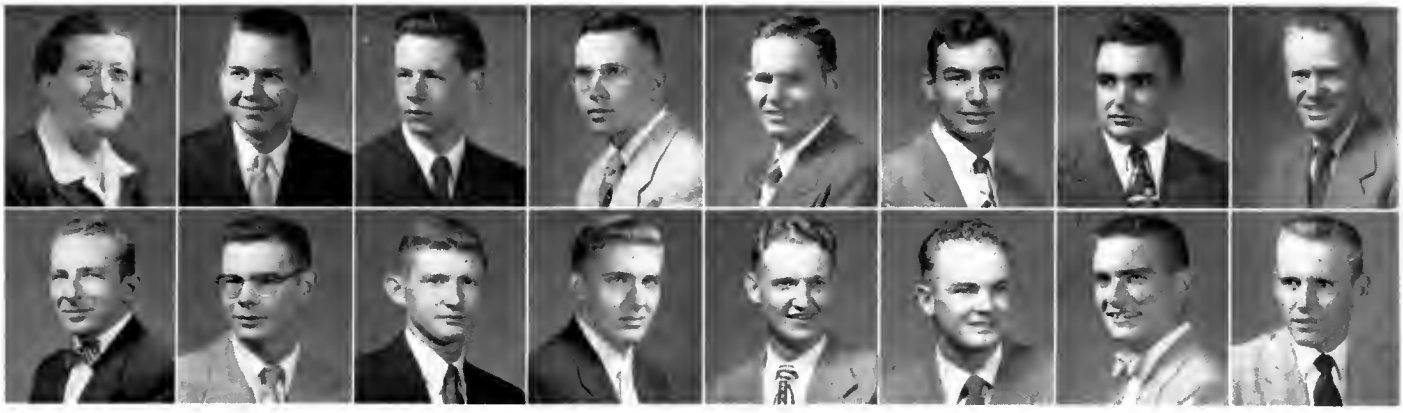

FIGURE 5.1. Uniform head sizes and neutral gray background (for effective contrast with both hair and faces) in class panels makes the entire panel uniform and pleasing in appearance.

FIGURE 5.2. The use of a light gray or white background provides good contrast with the hair and dark clothing, but sometimes almost merges with the face of individuals so photographed. Note senior gowns add uniformity.

FIGURE 5.3. A large group can be properly arranged and posed by using a specially constructed platform. The face of each individual is plainly visible and large enough to be easily recognized and properly identified.

FIGURE 5.4 Often a large group, such as the band or orchestra, must be spread across two pages so the faces will be large enough to be recognizable. This necessitates running the picture across the gutter with the center of the picture and persons in that area obscured. This illustration shows one way to overcome that difficulty.

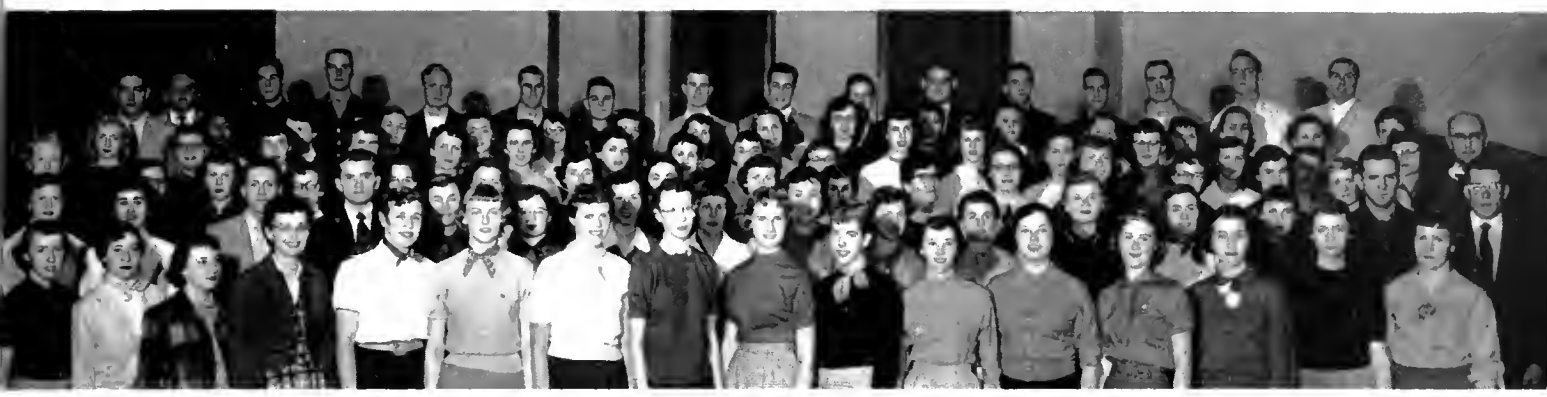

FIGURE 5.5. This picture shows the result of careless arrangement. Many of the faces are partially hidden, and it is difficult to recognize individuals in several of the rows.

they will not be hidden from the camera. This compact arrangement makes it possible to get the people in both the front and back rows in sharp focus. Few studios are equipped with a camera that will get a good picture of more than 60 to 75 persons at one time. Best results usually will be obtained by dividing large organizations or classes into groups of 40 or 50 students. Then the faces will be large enough to be easily recognized when the picture is reproduced in the book. An example of an excellent arrangement of a large group is shown in Figures 5.3 and 5.4.

FIGURE 5.4 (continued). Have the photographer leave about two feet of space in the center of the group. Then, two engravings are made, one for the left side and one for the right side. The cuts are printed flush to the gutter and when the two pages are placed side by side in the bound book, no one is abscured by the gutter, and the twa engravings give the appearance of a continuous picture.

and poor arrangement is shown in Figure 5.5. A time-saving method of obtaining identification of every individual in each group is shown in Figure 5.6.

Informal Group Pictures

Informal pictures of small groups add interest and variety to the book. As many as 15 persons can be photographed effectively in an informal shot if care is taken to pose the group properly, as illustrated in Figure 5.7. The group can be shown engaged in some project sponsored by the organization, or pictured in the club's meeting place or living quarters. In an effort to get informal pictures, do not forget that the chief purpose of the organization space in the book is to show pictures of all members in such a manner that they can be easily recognized and identified. Informal pictures defeat their purpose if the faces of individuals are partly hidden, or if they are so small individual members cannot be recognized. Some books use informal or action pictures of organizations

IDENTIFICATION

ROYAL PURPLE

NAME OF ORGANIZATION

Row

First name Initial Last name

FIGURE 5.6. A printed identification slip like this, attached to a clip-board, can be passed simultaneously down each row in a group (from left to right) just before a group picture is taken and after the individuals have been arranged as they will appear in the picture.

FIGURE 5.7. This informal picture of a committee at work is well-arranged so that every face is visible. Attention is directed toward one of the members.

in addition to a group picture showing the entire membership. This is an excellent plan and adds life and interest to the section.

Pictures of Big Events

If the book is to tell a complete history of the school year, pictures must be taken of all the big events. These are sometimes called news pictures, but they also should have historical significance. The picture should be large enough to show what is happening, and the significant highlights of the event should be pictured. Event pictures will have greater interest to the reader of the annual if they create an impact on his mind, arouse his emotions or cause him to recall interesting and pleasing happenings in which he or his friends had a part. Pictures that catch the wild enthusiasm of the football rooters, the radiant smile of the beauty queen or the satisfied expression of a professor smoking his pipe, will help make the annual a real memory book. Examples of pictures of this type are shown in Figures 5.8 to 5.11 inclusive.

FIGURE 5.8. Traditional crowning of the Homecoming queen, and all the candidates look happy! The musical instruments and decorations in the background make it apparent that the awards were made at a dance.

FIGURE 5.9. Happy moments during the year should be recorded in the yearbook, whether it's the presentation of a military queen or just a happy couple at a dance.

FIGURE 5.10. Floats in the Homecoming parade are always good subjects for yearbook pictures. This would be a good picture to use in the advertising section of the annual, because it shows the parade going through the business district.

Action pictures can often be taken by a student photographer or faculty member — someone easily available when the event is taking place. A modern camera equipped with a flash gun makes it possible to cover every important event of the year, if the staff is wide awake to what is happening on the campus and is on the job every day.

Insuring Pictorial Coverage

Definite plans must be made well in advance of all events if satisfactory pictorial coverage is to be obtained. A meeting at a definite time each week is necssary to plan for all pictures that can be taken during the week. The editor of the book, photographic editor, student photographers and faculty adviser should attend all meetings. It is sometimes desirable to have one or more section editors present, especially if plans are to be made for extensive coverage of the section of the book in which a particular editor is vitally interested. In general, the committee must be kept small so definite plans can be made without too much delay. It must be a *working* committee.

Before attending the meeting each member should make a list of all the events scheduled for the coming week. This information can be obtained by reading the school paper, the local papers, by inquiring at the office of the principal or dean of students and from any news tips the individual members of the committee can get about events not formally scheduled or announced. All members of the yearbook staff should be instructed to watch for spontaneous events and get in touch with the editor as quickly as possible so pictures can be obtained.

Select Events To Be Covered

With lists of all events scheduled for the week, the committee can select the events it wants covered. It is not enough to tell the photographer to cover a football game. The editor must consult his dummy and instruct the photographer on the type of picture wanted. Suppose one of the events to be covered during the week is the Homecoming game. The annual should include not only

FIGURE 5.11. Famous personalities visit nearly every campus. Too often they are shown signing autographs after their performances. This picture shows Georgia Gibbs, well-known singing star, bursting forth in song during her performance for a college audience.

FIGURE 5.12. Well-composed, scenic pictures of the campus add to the attractiveness of the yearbook, especially in the opening pages. This picture is beautifully framed by overhanging tree bronches in the foreground and clouds in the sky. Showing students going to classes also makes the picture more "alive."

FIGURE 5.13. Interesting classroom and laboratory shots require careful arrangement of individuals included in the photograph. This is a good picture because everyone appears intensely interested in what the instructor is doing.

action pictures of the game, but the color and pageantry connected with the present day football spectacle. There might be pictures of marching bands, pep rallies, yelling rooters, cheerleaders in action, coaches on the sidelines, the team rushing on the field, crowning of the Homecoming queen, stunts during half time, scenes in the press box, visiting dignitaries, etc. It is difficult to get all these pictures during one game, and there would not be space in the annual to print all of them if they were taken. So it is up to the editor to select the features he wants photographed for the Homecoming game and plan in detail with the photographer the best way to get them.

More effective pictures of an event can be obtained, if the editor and photographer will discuss in detail with the person in charge of the event what will happen, when and where it will occur. If this information is obtained well in advance, the cameraman can arrange to be at a strategic place to shoot a dramatic picture that will fill the needs of the annual. Usually the person in charge of the event will be glad to co-operate and will help stage a good picture.

Bread-and-Butter Pictures

When plans have been completed to cover all the important events during the week, the committee can then make plans to get as many as possible of the non-event pictures (such as those shown in Figures 5.12 to 5.15, inclusive) that are necessary to complete the yearbook. Compile, from the dummy, a list of the required pictures. In the beginning the list will be long, calling for pictures of the school buildings, students in classrooms and laboratories, faculty members, seniors, underclassmen, organizations, clubs, publications, fraternity houses and many others. Pictures of this kind usually can be taken at the convenience of the photographer, but some of them should be taken each week. In setting up a production schedule for the book certain forms or sections of the annual must go to the printer at an early date. Pictures for these sections are the first ones assigned to the photographers. Checking the dummy often reveals that only one or two more pictures are needed to complete a page or section. These pictures ought to be given top priority on the list of pictures to be taken that week.

FIGURE 5.14. Campus views, ta be most effective, should be artistic and shaw familiar scenes. This one uses an archway — thraugh which every student at the schaol has passed at same time — ta frame ane af the familiar campus buildings in the backgraund.

FIGURE 5.15. A madernistic building, interesting shadow patterns, picturesque trees and a claudy sky combine to make this picture a beautiful campus scene.

FIGURE 5.16. This photograph of a dean illustrates the effectiveness of simplicity. The background and surroundings are subdued, and lighting is concentrated on the individual being pictured.

Complete Arrangements for Each Picture

When it is decided what nonevent, or timeless, pictures are to be taken during the week, some member of the staff must make arrangements for getting the individuals being photographed to the proper place at the appointed time. For example, suppose 10 organization groups can be accommodated at the studio during the week. The photographic editor or some responsible member of the staff must work out plans with the photographer as to the time each group is to appear, how the group is to be arranged so the picture will fit the layout. Someone should be at the studio to get identifications of all members in the group. After plans have been completed at the studio, the president of each organization must be notified in ample time so he can get word to all members of his organization to be at the studio at the appointed time. Often he will want to instruct the members how to dress. Sometimes the organization is allowed to make its appointments direct with the studio, but even if this is done, the staff must have a definite understanding with the photographer as to the kind of picture wanted.

Better and more useable pictures will be obtained if definite plans are made in advance with all parties concerned. Often a telephone call will do the job if the picture wanted is a candid shot of a teacher, or an informal photograph of a committee. Once arrangements are made, it is up to the staff photographer to be on the job at the appointed time.

Care of Prints and Negatives

Negatives of all pictures should be developed as soon as possible after they are taken and always within a week. If the processing is done promptly, the photographer will know what results he is getting. He can determine if he is using the proper lens opening, timing, lighting and if he is the proper distance from the subject. Sometimes the camera may not be working properly and needs adjustment or repair. If undeveloped negatives are allowed to pile up, this may not be revealed until many worthless pictures are shot.

All negatives and prints must be handled with care to obtain the best results. Commercial photographers who make pictures for the book will retain ownership, and take care of the negatives. If the student photographer processes the pictures he takes, a file can be provided for keeping the negatives in good condition. Each negative is numbered in the margin with ink. The negative can then be placed in an envelope bearing the same number and filed in numerical order. If many pictures are to be used, a catalog is necessary to record the number of each negative and a short, identifying description. Contact prints are made from all negatives and delivered to the editor. Each print should have, written on the back, the negative number and any identification obtained when the shot was made. A soft pencil must be used for this, because if much pressure is exerted when writing on the back of a print, it will make the

FIGURE 5.17. Simple backgrounds such as this one often increase the effectiveness of the picture. The musical symbols on the blackboard help identify the individual pictured.

FIGURE 5.18. "Atmosphere" pictures depict many of the events which make up the total story of a school year. Ta get this shat af a crawd giving the foatball team a send-off, the photographer climbed an top of the railway station.

print useless for reproduction purposes. The number on the print is important. Often the editor will require an enlargement to fit the page layout and the photographer can find the negative easily in his file if the proper number is given.

All prints must be handled carefully and by the edges, so no finger prints will show when plates are made. Since prints usually have a tendency to curl, they should be placed under a stack of books for about 24 hours. They can then be filed, if it is not possible to send them immediately to the engraver. Prints should go to the engraver as soon as possible, for they sometimes fade or turn brown or yellow. Then too, the engraver can start production of the cuts as soon as pictures are received.

Requirements of a Good Picture

The editor, faculty adviser, photographic editor and staff photographer should all have a thorough understanding of what constitutes a good picture and gives it a story-telling quality. A careful study of photographs in leading picture magazines, newspapers and good yearbooks will reveal many of the requirements.

FIGURE 5.19. The excitement of a group of footboll fans demanding that classes be dismissed in celebration of a footboll victory is needed to help tell the story of the year.

FIGURE 5.20. Scientific opparatus often adds "atmosphere" to a picture. Pictures of teachers or outstanding students at work on projects of this kind have more impoct than straight portraits.

When the cameraman goes out on an assignment, it is a good plan for someone to go with him to aid in posing the picture and to help plan the best method of covering the event. Often it is necessary for the assistant to prevent someone from walking between the camera and the subject to be photographed. Sometimes he must hold a chair or a stepladder on which the cameraman is standing so he can see over the heads of the crowd. Just before the picture is made, the photographer is busily concerned with adjusting his camera, and the assistant, if he knows his job, can see that all individuals to be photographed are posed as they should be. He may note that someone is looking directly at the camera or has moved slightly so that he will not be in the picture. He can take care of these details quickly.

The photographer is looking through the viewfinder the instant before snapping the picture and sometimes cannot see all the subjects clearly. It is up to the assistant to tip him off by a prearranged word or sign when to snap the picture. An alert assistant can be of great help in keeping the individual or individuals from freezing-up just before the picture is made. He can engage them in conversation and take their minds off having their picture taken. In semi-posed pictures of this kind the photographer must strive for an off-guard effect.

Get Identifications for Pictures

The assistant can be helpful, too, in getting identifications of persons in the picture or making some notation describing the event, where it took place and the significance of the picture. But whether the photographer has an assistant or not, identifications should be obtained *when the picture is taken.* Besides his camera, a photographer should make a pencil and a notebook or small cards a standard part of his equipment.

Many pictures for yearbooks are of spontaneous events where identification of individuals is not necessary. In semi-posed pictures, however, where a few persons are the center of interest, it may be desirable to identify those in the photograph. Then it is absolutely necessary that their names be obtained before the picture is taken. This insures getting them in the same order they will be in the picture. A lot of time can be wasted trying to find someone to identify all the persons in a photograph. Invariably, there is at least one person whom nobody seems to know.

Strive for Simplicity

The photographer should make an effort, in most cases, to keep the picture simple. He ought to get as close to the subject as possible and eliminate individuals who do not add to the story. He must make an effort to keep away from complicated or confusing backgrounds that detract. The effectiveness of simplicity is well illustrated in Figures 5.16 and 5.17.

Atmosphere Pictures

Although simplicity should be the keynote in most pictures, there are instances where the reverse is true. Sometimes the story behind the picture is told in the background, in the utter disarray of a room or the wild enthusiasm of a yelling crowd. The importance of pictures of this kind is shown in Figures 5.18 to 5.21 inclusive. In a yearbook, pictures of this type usually have more appeal than the same kind of pictures used in a magazine of national circulation, because the story they tell reaches into the reader's life — he has an understanding of their significance.

Spontaneous Events

Spontaneous happenings offer opportunities to get pictures that will have a real impact on the reader's mind. Staff members often miss these pictures because they follow the dummy too closely and do not have the proper awareness of the importance of spontaneous happenings. The dummy should not be followed so rigidly that it becomes a straitjacket. The plan can usually be changed to accommodate any picture that has real significance. The pictures in Figures 5.22 and 5.23 show how spontaneous events can be photographed.

Candid Shots

Candid shots of one individual are usually hard to get, because the person having his picture taken is likely to freeze-up just before

FIGURE 5.21 (above). An alert photographer will take advantage of natural surroundings to give his pictures a different twist. Here the photographer used a stairway to avoid placing the subjects in rows.

FIGURE 5.22 (left). Although many pictures for the yearbook can be planned ahead, some of them cannot. Pictures such as this, showing two cheerleaders welcoming a returning athlete, can be caught only by alert photographers.

FIGURE 5.23 (below). An interesting picture shows pep club members selling oranges to send the band to an out-of-state football game. Pictures like this often can be scheduled ahead of time; however, the yearbook staff must be constantly on the lookout for events of this kind that help to tell the story of the year's activities.

FIGURE 5.24. Most pictures of college presidents show them in their offices or at the studio. An alert photographer caught this president in his academic garb waiting for commencement exercises to begin.

the shot is made. Best results are obtained when candid pictures are snapped at an instant when the subject is off guard, perfectly relaxed and natural. The cameraman's assistant can be a real help in obtaining pictures of this kind, if he will chat with the subject being photographed and keep the subject's mind off posing for the picture. Figures 5.24 to 5.27 inclusive are examples of good candid shots.

Available Light Pictures

An aid to getting good candid shots is the fast film now being marketed by several film manufacturers. This high-speed film for both cut and roll film cameras is now being used extensively by press and commercial photographers, making it possible to take pictures indoors without flash bulbs or other lighting equipment.

Available or existing light pictures, as photographers call them, are not new, but they have become considerably more popular in recent years. This has been due partly to improved film and partly to increased use of these pictures by pictorial magazines and newspapers. They have a naturalness that is hard to capture in pictures where harsh lighting is used. Examples of pictures taken by available light are shown in Figures 5.27 to 5.29.

Of course, when fast film is used, the manufacturer's recommendations on both exposure and development should be followed explicitly, and the advice of an expert should be sought as to whether a particular camera is suited for this type of film.

Action Pictures of Athletic Events

The cameraman has no opportunity for posing action shots of athletic events. The most desirable picture usually is one showing the winning touchdown in a football game, the winning goal in basketball or a home run with the bases loaded in baseball. This is seldom possible because the game moves so fast that the photographer cannot always be in the proper position to get the shot. He should get as close to the action as the rules will permit and safety will allow. He must have his camera directed at the spot where he thinks the action will take place, and must have it set for the proper timing, lens opening and focus to catch the action clearly.

Because of the speed with which he must operate and other factors involved, many of the pictures taken will not be satisfactory. The results he obtains will improve with practice. One sports photographer compared snapping action pictures to shooting ducks. He said, "You have to lead 'em a little." Meaning, of course, that the camera should be directed slightly ahead of the play as it requires an instant to snap the picture. Examples of sports pictures are shown in Figures 5.30 to 5.38 inclusive.

Posed and Semi-posed Pictures

A large percentage of the activity pictures used in the book are either posed or semi-posed. Very often a pressing crowd will prevent a photographer from getting a picture of an individual receiving an award or being crowned. Sometimes pictures are missed because the photographer forgot to pull a slide. When this happens, it is necessary that the participants be posed for the benefit of the photographer so the action can be captured on film.

Other pictures falling into this category would include portraits of queen candidates, pictures of outstanding students, shots of publication staff members, etc. These pictures can be natural, although they are obviously posed. Figures 5.39 to 5.45 inclusive are examples.

The Picture Story

The picture story has become increasingly popular in recent years. The yearbook, since it is largely a picture publication, can use this technique to good advantage for certain events. Sometimes a school affair will be so important that a series of pictures is justified and would portray it best.

A picture story, however, is more than a hodge-podge of pictures taken at random. It needs to be planned, just as a writer plans a story. It should have a beginning, build up to a climax and have an ending. In other words, the reader should be able to tell from the series of pictures what the story is about, aided by a minimum of text.

It is necessary, then, to give a little forethought to a story to be told with pictures. Instead of telling the photographer to "go get a bunch of pictures," the editor should explain how the story fits in with the rest of the book, what it is supposed to portray and what type of pictures are wanted. The photographer will be better prepared to get pictures to fit the story if he is given advance briefing.

Not all events that occur during the school year are important enough to warrant a series of pictures. The yearbook covers an entire year and, if several events are given unusual prominence by picture stories, some lesser event probably will be omitted. Therefore, the best subjects for picture stories are those in which the largest number of the students and faculty participate.

An example of a picture story is shown in Figures 5.46 to 5.51, inclusive. The story is about enrollment, one of the few events in which all students take part. Figure 5.46 shows students being given their dean's cards at the beginning of registration. Figure 5.47 is a candid shot of a student filling out one of the many cards needed for enrollment.

FIGURE 5.25. Faces reflect many moods, and these candid shots of individuals help to illustrate, by means of facial expressions, what some of those moods were during the year. Candid shots of students, with well-written cutlines, can add a lot to the story told by a yearbook.

FIGURE 5.26. This is a simple picture sequence showing the Homecoming queen rooting for the football team. A larger, full color picture of the queen was used on the same page with this sequence.

FIGURE 5.28 (above). Football action pictures are common, but good ones are rare. In this picture, the photographer was close enough to capture facial expression and to exclude distracting players not directly concerned with the action.

FIGURE 5.27 (below). Candid shots of individuals should catch the subject off guard. A variety of poses also will add interest. This picture was taken by available light.

FIGURE 5.29 (above). Teachers are human, too, and caught in unguarded poses, they offer interesting picture possibilities. This picture was taken by available light.

FIGURE 5.30. Effective cropping makes this picture an outstanding sports action shot. It emphasizes, too, the job of the linemen, who are seldom shown in action.

FIGURE 5.31. Night football pictures are a problem for any yearbook staff. The photographer who took this picture was close enough to the action to concentrate his lighting on a small area, disregarding the background.

FIGURE 5.32. Sometimes the background is important even in action pictures. This photographer caught a good picture of a ball carrier, plus a background showing the packed stadium.

Next comes an identification picture in Figure 5.48, followed by Figures 5.49 and 5.50, which show students checking the large board telling them what classes are closed, and then obtaining the necessary cards to enroll in specific classes. The finale comes in Figure 5.51, with two exhausted students who have gone through the process and have nothing better to do than sleep.

The story is a familiar one to all students, and years later the series of pictures will recall to their minds some of the confusion, the classes they got and the classes they didn't get, good schedules and bad schedules, and perhaps they will be able to laugh about it, then. At any rate, the story has a beginning, a middle and an end. It fulfills its function as a story.

Picture magazines sometimes use a central figure in a picture story and follow his progress from the beginning to the end. For a yearbook, however, it is usually best not to select one person for the main character of a story, because it places him in a position of too much prominence. Then too, the story usually is one that is familiar to all students.

The amount of text needed with the picture story depends somewhat on what is being portrayed. There are few exceptions to the rule that every picture needs some explanation. Even though the picture story should be self-explanatory to be most effective, some text is needed to make the story absolutely clear. Many picture stories require both cutlines and accompanying text. Some need only cutlines to explain the story. A few picture stories can get by with using only one or two words below each picture, but this is the exception, rather than the rule.

Note how the cutlines from the *Royal Purple* help the pictures tell the story of enrollment in Figures 5.46 to 5.51, inclusive.

FIGURE 5.33 (above). In basketball, the action moves so fast that the photographer must be on his toes to get the best pictures. Electronic flash, because of its high speed, is helpful in taking fast action pictures.

FIGURE 5.34. This picture indicates the importance of contrasting background. The player's white uniform stands out against the dark background.

FIGURE 5.36 (right). Sometimes the story of the game can be told better by turning the camera on the coach and players on the bench.

FIGURE 5.35. Most action on the basketball court takes place below the basket, so photographers station themselves there with cameras ready and often get excellent action shots.

FIGURE 5.37. Pictures of coaches are better if they are taken during actual practices or games. This low angle shot silhouettes the tennis coach against the sky, but he is obviously on the tennis court.

FIGURE 5.38. Minor sports are sometimes neglected pictorially, but outstanding pictures like this one can be taken of tennis, golf, swimming and wrestling. Good cropping often makes a picture of this kind more effective.

FIGURE 5.39 (obove). Award pictures can be varied. Instead of showing the troditional picture of a judge presenting a trophy to the winning sorority in a singing contest, the photographer caught the group's representotive kneeling at the edge of the stoge showing the trophy to some of her sorority sisters.

FIGURE 5.40 (right). Pictures of students at work on various activities add interest to the yeorbook. Here an editor looks over a copy of the newspaper as the press gets ready to roll.

FIGURE 5.41. This is another approach to the award picture, but more obviously posed than the one in Figure 5.39.

FIGURE 5.42. This picture disproves the rule that subjects should never look at the camera. This person looks relaxed and natural in doing so, but the effect won't always be as pleasing as in this picture.

FIGURE 5.43 (right). Varying the traditional studio poses af campus queens, the photographer pased this picture outdoors and shot full length. The photographer must be careful about the background in a picture af this kind.

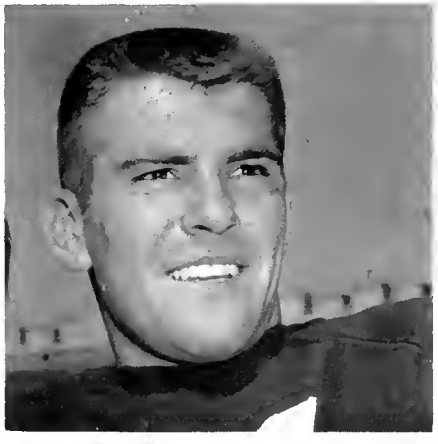

FIGURE 5.44. Most pictures of football players show them running ar passing or catching a ball, but fail to show their faces clearly. This example shows a different method.

FIGURE 5.45. A well-posed picture shows student leaders in the Collegiate 4-H Club. The emblem on the wall adds to the effectiveness of the picture.

FIGURE 5.46. Enrollment time again. Get your dean's cards here. Your assigner has to know what courses you've taken, what courses you still hove to take, and, perhaps, what courses you must repeat. All is confusion, or so it appears.

FIGURE 5.47. IBM mochines speed up enrollment, but how can you write around all the holes in the cards? After this stop you've got writer's cramp, but you're on your way.

FIGURE 5.48. Get o number, look through the frame and hald it. Not o glamour pose, by any means, but every student gets an identification picture.

FIGURE 5.49. Next stop, the gym where classes are assigned. Your schedule goes into the wastebasket, because this board tells you classes you had planned are full. Looks like you'll have that 8 o'clock after all.

FIGURE 5.50. Finally, after turning your schedule upside dawn and sideways, you are ready to get your class cards. Call out your numbers and hope they don't close that one class you need before you get there.

FIGURE 5.51. Tired feet, aching head and a nearby sofa — a perfect combination. Might as well sleep. Classes don't begin 'til tomorrow.

Chapter 6

Writing and Editing Copy

One of the most frequently neglected phases of yearbook production is writing effective, interesting copy. Adequate copy, well-written and carefully edited, is an essential element in the school annual. Though yearbook authorities do not all agree on the quantity of copy necessary, they generally agree that the yearbook which fails in its treatment of copy does not successfully fulfill its obligations to the reader.

Adequate Copy Helps To Tell the Story

Adequate copy in the yearbook is a relative term. At one extreme are the advocates of much copy including essays, short stories, poems and other literary efforts. At the other extreme are those who say "let the pictures tell the story with a little copy here and there to fill in the holes."

As is generally the case in most controversies, the truth can be found midway between the extremes. An examination of yearbooks with All-American ratings shows liberal use of both copy and illustrations. Pictures alone cannot tell the complete story. Photos fail to answer the reader's questions about who participated, when and where the event took place and the interesting sidelights that appeared. Similarly, copy alone does not tell the story as vividly and effectively as a combination of pictures and type.

Several years ago when interest in picture magazines and the candid camera zoomed to an all-time high, some yearbook editors experimented with having practically no copy. However, they discovered that by eliminating copy from the annual they also eliminated much of its effectiveness. Through the use of photographs alone they were able to present only a sample of the activities of the school year.

Once the editor realizes the importance of effectively handling copy in the yearbook, he must consider the different types of copy which appear on the page and determine a style for each. Before any copy is written, the editor should develop a style sheet for uniformity in capitalization, punctuation and usage. An example of the style sheet is shown in the appendix of this book.

Five Different Types of Copy

What are the different types of copy which usually go into the school annual? In general, copy means all forms of written material that are used in building the book. Actually, copy may be broken down into five categories including (1) Body copy (2) Headlines (3) Cutlines (4) Identifications (5) Breakers or subheads. Each of these forms has a separate function and a definite job to perform in building the annual.

Body copy may be defined as the actual text of the book. It is the copy spread throughout the book recording the events of the school year which could not be recorded by the camera. It is the story of school organizations, the sports activities and other events which take place during the year.

Styles of body copy vary with different yearbooks, but in all cases the basic rules of good writing apply. Body copy therefore ought to be interesting and informative. It should be lively and colorful and contain specific details and good organization of facts. The copy is a success if a disinterested observer can pick up the annual, look at the pictures, read the copy and receive a clear picture of all the school's activities.

Headlines also occupy a position of importance. Their value in giving the yearbook personality and individuality cannot be overemphasized. The primary function of the headline is to attract the reader and motivate him to read the body copy and look at the pictures. The yearbook page can be compared to a store with the headline serving as the show window advertising the contents of the page. Secondary functions of the headings are to complete the page layout and aid in making the book more attractive.

Cutlines, which are the lines of copy appearing above, below or alongside pictures and illustrations, serve a dual purpose. They interpret the action in a photograph, and often they name persons whose identities would be otherwise lost. In too many cases, yearbook editors neglect the writing of lively informative cutlines. A trite, meaningless caption or cutline all too easily can spoil the effectiveness of an excellent illustration.

Identifications of group photographs and panels are an essential part of the yearbook. Their function is simple—to identify accurately and completely every person appearing in the pictures. Their importance is greater than many editors realize. The yearbook may be of All-American quality to most readers, but to the person whose name is omitted or spelled incorrectly in the picture identification, the book is a failure.

Breakers or subheads are perhaps the least important form of copy appearing in the yearbook. However, they serve a valuable purpose in breaking up the gray effect produced by large blocks of body copy. Inserted here and there, they add to the attractiveness of the page makeup, make the copy look more interesting and contribute to easier reading.

Planning and Writing Effective Copy

Good yearbook copy cannot be written and utilized effectively unless plans are carefully made in advance. Before a single line of copy for the book is completed, the editor should decide upon a style, determine the amount and kinds of copy needed and select the staff members who can best do the job. Layouts and page plans ought to be complete before any copy is written. Type sizes and styles must also be selected so copywriters can determine the number of lines needed to fill the allotted space.

To avoid misunderstandings among the staff and to prevent the preparation of copy not consistent with the style adopted for the yearbook, it is a good plan to have one page of the yearbook made up and proofed early before much copy is written. Figure 6.1 is an example of a sample page which shows the styles and sizes of type selected for headlines, body copy, identifications, cutlines and subheads. A proof of the sample page should be given to each copy writer. He can use the sample as a guide for typing his copy as nearly like the approved style as possible.

For example, a staff member writing identifications would look at Figure 6.1 and notice:

1. The organization's name is set in boldfaced capital letters. The boldface would be marked on the copy in pencil by the printer or the editor.

2. This is followed by a dash and "TOP ROW" (not "last row" or "back row") set in regular capital letters, with a colon separating the row number and the names.

3. Both the first and last names are used, and a period is placed at the end of each row.

The typed copy would look like this:

```
1954 OUTDOOR TRACK SQUAD--TOP ROW:
Coach Ward Haylett, Charles Zicke-
foose, Roderick Clarahan, Marvin
Chiles, Thomas Wesselowski, Donald
Hart, Dale Gigstad, Darl Michel,
asst. coach Bernard (Bus) Mertes and
freshman coach Gerald Shadwick.
SECOND ROW:  Allen Muecke, Jerry
Sartorius, Jack Railsback, Mike
Cornett, Martin Tibbetts, Paul
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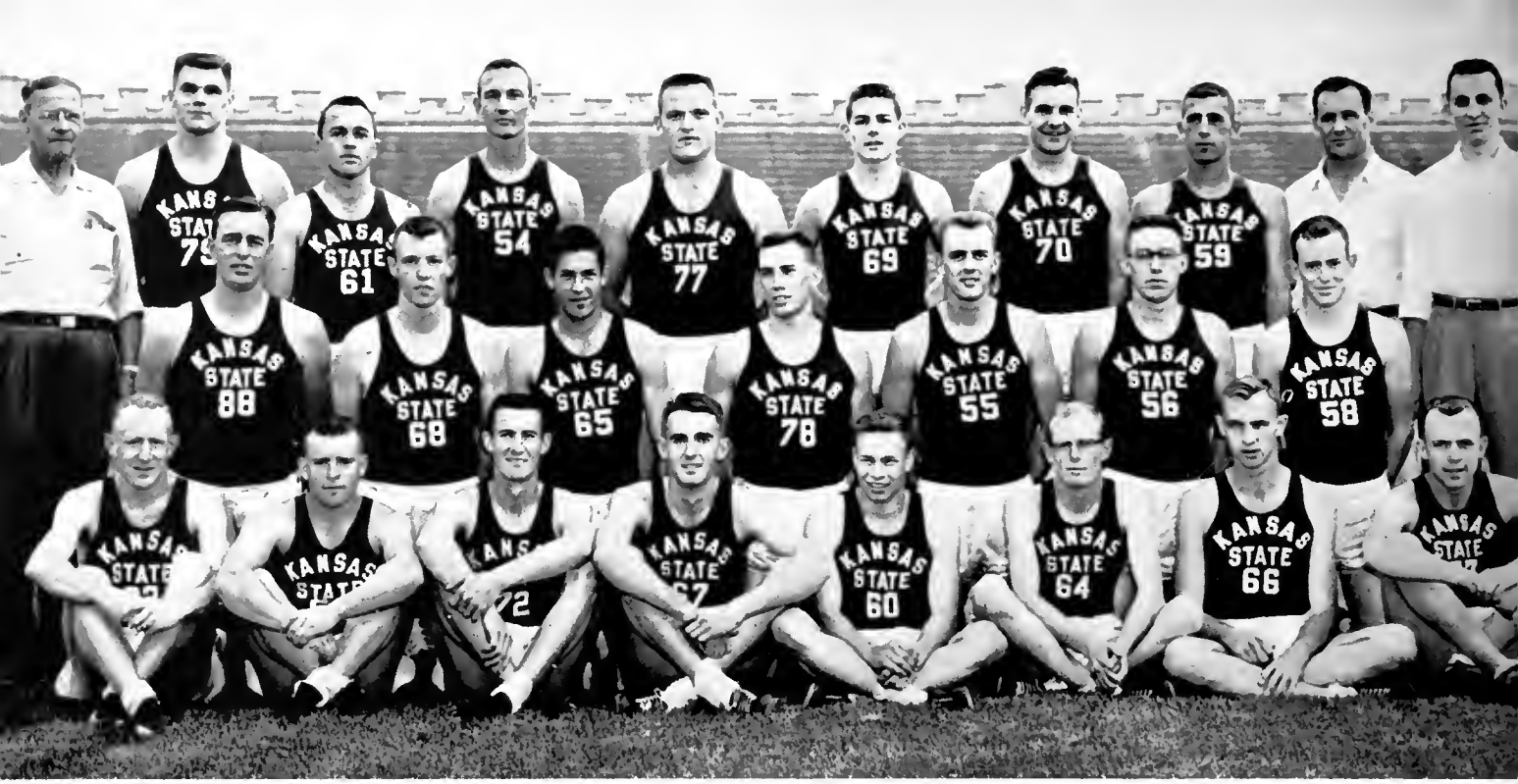


1954 OUTDOOR TRACK SQUAD — TOP ROW: Coach Ward Haylett, Charles Zickefoose, Raderick Clarahan, Marvin Chiles, Thamas Wesselawski, Donald Hart, Dale Gigstad, Darl Michel, asst. coach Bernard (Bus) Mertes and freshman coach Gerald Shadwick. SECOND ROW: Allen Muecke, Jerry Sartorius, Jack Railsback, Mike Cornett, Martin Tibbetts, Paul Miller Jr. and Gene Youngstedt. BOTTOM ROW: Jerry Mershon, Dane Bruster, Raymand Russell, Jerry Rowe, Glen Taplin, Chester Wassan, Danald Raberts and James Loomis.

Trackmen Fifth in Conference

★ With a young squad and the loss of a great star and point-getter, Thane Baker, track coach Ward Haylett might well have expected to have a "rebuilding year" in the 1954 outdoor track season.

Despite the inexperience of the track squad and the loss of Baker, Haylett improved his record of the previous year. Finishing fifth in the Big Seven conference meet, the track team chalked up one more victory in dual competition than it attained during the 1953 season, winning two and losing two.

The most satisfying meet of the year was the Iowa State dual at Ames. That meet marked the first outdoor win of the season for the Wildcats and also kept a winning record of 26 years standing unbroken.

Varsity records broken

Two Wildcat varsity records were broken in the Iowa State meet by Cat trackmen. This feat kept intact Haylett's record of having a new varsity record established every season at K-State.

Junior sprinter Jerry Mershon, who ran in the shadow of Thane Baker, showed signs of filling his shoes during the 1954 season.

Mershon set one new meet record in his first dual competition of the season against Missouri as he ran the 220-yard dash in 21.0 seconds to break the meet record. During the meet, he also tied Baker's mark of 9.8 seconds in the 100-yard dash.

Cats place third

For the first outdoor competition of the 1954 season, Haylett split his forces sending part of the squad to the Colorado Indoor Invitational at Boulder and the rest of the members to the Oklahoma A & M Relays.

Haylett later called it a good week end because the Wildcat thinclads placed third in the Oklahoma A & M meet and several trackmen won individual honors at the Colorado Invitational.

1954 DUAL MEETS

K-STATE		OPPONENT
58	Missouri	78
53	Kansas	78
66⅔	Iowa State	64⅓
70	Nebraska	61

Coach Ward Haylett, in his 27th year on K-State's staff, is world-famed as assistant coach of the 1948 U.S. Olympic team, and head coach of the U.S. teams touring Europe, Japan and the Pan-American games.

FIGURE 6.1. The sample page should show an exomple of each kind of copy that is to appear in the book. This page shows the style to be used in identifications and cutlines. It also indicates that headlines are to be centered and subheads are set flush left. Each copy writer should be given a sample page before he starts writing copy, so he will know exactly how to type his copy.

Miller Jr. and Gene Youngstedt. BOTTOM ROW: Jerry Mershon, Dane Bruster, Raymond Russell, Jerry Rowe, Glen Taplin, Chester Wasson, Donald Roberts and James Loomis.

The same care can be used in typing the body copy, cutlines, headlines and subheads. Some printers specializing in yearbooks have sample pages showing all the styles and type faces available in their shops for headlines, cutlines, body copy, etc. This is particularly necessary if the book is to be set on a vari-type machine which limits the type faces and sizes available. However, if an actual page from the annual is not set and proofed in advance of copy typing, a clear and definite understanding must be had by the staff and the printer if copy is to be properly prepared.

The printer and the editor must have copies of the sample page so the editor can edit all copy to conform to the adopted style and the superintendent of the composing room can give proper instructions to the men who set the type and make up the pages. Using sample pages will save time and money, eliminate misunderstandings and insure a uniform style in the finished book.

Giving the Yearbook a Personality

The editor should strive to give the yearbook a personality or originality all its own. Production of good copy through careful planning is one of the most effective methods of giving a book the desired individuality. Ideas are among the most precious ingredients of a yearbook. The editor cannot be expected to develop an entire set of ideas for the book alone; he must rely on other members of the staff to aid him.

While originality must come primarily from the ideas of the staff members, there are a number of sources which may lead to the birth of a new idea for the yearbook. Staff members, particularly the editor, can study other yearbooks, magazines, promotion pieces, books and other printed materials. These sources should be studied, not with the plan of copying someone else's idea, but with the objective of finding a lead from which a new and original idea may be built.

Give Detailed Instructions to Copy Writers

It is a wise move for the yearbook editor to meet with his staff writers at the earliest opportunity. He can explain the general theme, style and plan of the book to the entire group of copy writers, then discuss the various sections of the book in detail with the individual writers who will produce the copy for them.

In explaining the job he expects a copy writer to do, the editor must not leave out even the most insignificant details. If the writer has a full understanding of what is expected, he is much more likely to do a careful job of writing to fit the specifications. If the responsibilities and limitations of his work have not been explained, it may be difficult for him to visualize how and where his contribution will fit into the giant puzzle of yearbook production. The editor may deliver an inspiring general speech on the responsibilities of the copy writer, but if he leaves out the mechanical details of writing the copy, his effort has been wasted. The amount of copy needed, facts desired, sources of information and methods of typing and spacing are all important considerations. Unless the writer understands the mechanical specifications of his job, he may become lost in a tangle of mistakes.

Writers should start getting their assignments to the editorial desk as early as possible in the production schedule. Such a procedure allows time for careful editorial handling of all copy and provides an opportunity to have material rewritten if necessary. Copy that is handed to the editor early can be meticulously checked for accuracy of facts and figures. Accuracy in the annual needs strong emphasis. The fact that the yearbook is meant to be a lasting record of the school year makes accuracy doubly important. Facts in copy should be checked with the best authorities, then double-checked. People enjoy seeing their names in print, but they dislike errors in their personal titles, schools, classes, etc.

It is a wise move for the editor to lay a foundation of staff loyalty by beginning at the very first to give credit for work well done. Recognition of good work through by-lines or just a pat on the back and a complimentary

remark will go a long way in maintaining the enthusiasm of the staff members.

In general, body copy for the yearbook can be placed under four headings. These include organizations and activities, administration, sports and the senior or album section. Underclassmen are sometimes included in the album section. Each of these divisions deserves special copy treatment.

Copy for Organizations

What might be included in the story of an organization? First, the copy should record the year's activities, accomplishments and perhaps the purpose of the organization. Names of officers, advisers and outstanding members also should be included when possible. The copy should be long enough to present the necessary information but short enough to hold the reader's interest. Colorful, descriptive statements are desirable, but they should keep in character with the general tone of the book.

An important part of writing copy is knowing where to get the correct information. In the case of an organization, the writer should contact the adviser, the president or some of the leading members. Similar sources are available for all types of yearbook copy. Be careful to select the best source for accuracy.

Suppose, for example, the editor of the organizations and activities section of a high school annual wants to write copy for the high school band. Where does he begin?

First he should think through the problem and determine what he expects to do; then he is ready to contact the director of the band. From the director he can get such information as when and where the band performed, what contests it won, who the officers were, who the soloists were and any other material he thinks interesting. From this the writer must sort important facts and assemble an effective piece of copy such as:

> Wearing flashy new scarlet and gold uniforms, the 48-member Southwest High Marching Band gave top performances at each of the home football games this year. Marching maneuvers and novelty pieces also were presented at Halltown and Circleville in co-operation with the high school bands there.
>
> A special pep band provided music for the home basketball games. Precision formations on the basketball court during half-times drew praise from the crowds.
>
> Directed by Otto Bergman, the Southwest band presented the fifth annual concert April 20. Regular meetings were held throughout the year. Officers for the 1955-56 band were Phil Benning, president; Alfred Hanson, secretary; Joe Kent, treasurer; Henry Hall, student conductor; and Ralph Alton, drum major.

The write-up of the Student Council, published in the *1955 Highlander,* Highland Park High School, Topeka, Kansas, gives a good picture of the year's activities:

> "Through these portals pass the students of today and the teachers of tomorrow." This is the motto that members of the Student Council chose as the motto of the school. The council also established a committee to welcome all new students and guests to the school. Other activities of this elected body were to arrange for assemblies, sponsor school elections, some varsities, the Blue and Silver Formal and to set up the yearly calendar.
>
> Membership of the council consists of nine Executive Board members and representatives from each homeroom, elected each fall. The purpose of the organization is to further the best interests of school activities, to promote good citizenship, to advise the administration as to the wishes of the student body, to better relations between students and faculty and to charter new clubs.
>
> Mrs. Pauline Matoush is sponsor and Bob Pulford is president.

It often is difficult to find something interesting to write about general and departmental clubs, but the *1955 Coloradan,* University of Colorado, Boulder, Colo., demonstrates it can be done:

> The American Society of Civil Engineers represents most of the "transit toters" and "drawing board strugglers" seen around campus. Once every two weeks these aspiring civil engineers meet to compare notes and to hear outstanding speakers from the field of civil engineering. The organization, which prides itself on having over 100 members, is devoted to broadening the students' knowledge of the civil engineering profession.
>
> The activities of the ASCE have included many memorable events, such as preparing the skit for the Engineers' Smoker and the planning of their annual picnic. Also among the fall events was a field trip to Reservoir No. 22. ASCE took first place for its display entitled "Engineering Through the Ages" in the departmental display competition during Engineers' Day.
>
> At a dinner the 1954 Ketchum award for the outstanding senior student in civil engineering was given to William Petry and Edward Stevenson, who tied for the honor.

Mr. Leo Novak was the sponsor of this group of future bridge-builders, and Tom Hirtle was the hustling president.

Writing Copy About the Administration

Copy for the administration section depends on accurate facts. Information needed to write about a new building, or the number of students in each class or personal information about a faculty member can be obtained from the proper administrator. Facts used in the copy can be checked with the same source after it is written.

Although the administration section should contain numbers, dates and other factual information, the copy still can be interesting. With a little thought, such facts can be skillfully woven into the copy. Note the following examples.

Students at Central High returned to classes this year with more eagerness than usual. The new million-dollar building took some of the pain out of leaving behind a summer of relaxation, swimming and tennis. Sprightly colors decorated each room, and 925 new desks, each with a tilting top and a comfortable backrest, made it easier to listen to teachers.

There was something new for everyone. The Vocational Agriculture boys had a completely new shop, fully equipped with new tools. The Home Ec girls found new electric stoves, refrigerators and all-metal cabinets. A sound-proof room kept the clatter out of the hallways near the typing class, and science classes found a larger and better laboratory. Best of all, perhaps, was the auditorium, which made it possible for the entire school to attend an assembly together.

Even while classes got underway, workmen added the finishing touches to the new gymnasium on the west side of the building, and by the time Central played its first basketball game, 3,500 fans had seats for the game, the largest crowd at a round-ball game in the school's history.

Here is the story about a new building from the *1955 Ibis,* University of Miami, Coral Gables, Florida:

A living monument to the University of Miami's first president, the million dollar Ashe Memorial Administration Building was occupied for the first time last fall.

Named in honor of the late Dr. Bowman Foster Ashe, who died in 1952, the seven-story structure contains 107 offices for 236 faculty members. Conference rooms are also located on each floor.

Now under construction is a two-story wing which eventually will house all University administration and business offices. The only hindrance to completion of this project is a shortage of available funds.

When completed, the building will occupy 72,632 square feet of space.

The *1955 Royal Purple,* Kansas State College, Manhattan, Kansas, had this to say about its School of Agriculture:

Student and staff members, led by Dean Arthur D. Weber, continued to bring honors and international recognition to the K-State School of Agriculture during 1954-1955.

In its 92 years of instruction, the Ag School has made itself known and added its contributions in national and international scopes.

This year Dr. Weber was named chairman of the committee on organization and policy of the American Association of Land-Grant Colleges and Universities. The committee establishes policies of the 53 American land-grant experiment stations on request from the U. S. Congress. It also acts as an adviser on national agricultural legislation.

Extracurricular activities in any school are valuable, but are especially so in the Ag School. Many activities carried on outside of class may even extend to after-graduation days.

Noteworthy examples of this are the judging teams. This year three K-State judging teams in poultry, dairy products and livestock won first ratings in the nation. The teams won this recognition at the Chicago International, the Atlantic City Exposition and the Kansas City American Royal, respectively.

Writing Effective Sports Copy

The yearbook sports editor must combine the thousands of words which have been written about the school's teams during the year into a compact summary of the season. In a few paragraphs, the sports writer has to present a resumé along with interesting highlights and sidelights typical of sports news. For each sport, he must have the season's record, the team's accomplishments, something about the coaches and perhaps a one- or two-sentence summary of each game. *More important than most yearbook sports editors realize is the record of the scores of all games.* As the years go by, it often turns out that the school annual is the only reliable record of past contests.

Be sure the facts are accurate. Newspaper files of the period when the contests were played may provide most of the information necessary. It is wise to confirm this material and get added subject matter from the coach of the team. Remember in sports coverage that write-ups age more gracefully and are better appreciated in later years if they are

unbiased, fair-minded and sportsmanlike in character.

Here is an example of the type of sports copy acceptable in school annuals:

After a sluggish start, the Sheldon High basketball team fought back to end the 1955 season with 16 wins and 8 losses. The Bobcats were mired in the cellar of the Central Conference early in the year as they lost five straight games, but they found the victory spark in the sixth contest and ran up a string of 11 consecutive wins. Sheldon finished in second place in the Central loop behind the state champion Rockville Hornets.

Eight lettermen and five squadmen formed the team that opened the season with successive losses to Kingsport, Rockville, Maldoon, Shelby, and Providence. Even in defeat, the aggressive Bobcat squad showed promise of better days.

Facing the Kingston Bears in the sixth game of the season, the Bobcats came to life with a thrilling 35 — 33 overtime win at Kingston. The victory spark was fanned into flame as the 'Cats rolled over Loyola, Jackson, Wilson and Morganville in rapid succession on the home court. Taking to the road for three more games, Sheldon kept its winning streak intact with exciting one-point wins over Jackson and Miltonvale and a lopsided 56 — 32 surprise victory over league-leading Rockville. Three more foes, Wilson, Loyola and Axton, fell before the sharpshooting Bobcats before Rockville snapped the 11-game string with a 45 — 39 triumph on the Rockville court . . . .

An interesting summary of the football season is presented by the *1955 Spirit,* Ames High School, Ames, Iowa:

The Little Cyclones this year won the Central Iowa Conference football title with a record of six wins, one loss and one tie. This was the sixteenth championship for Ames since 1928.

Since Coach Kenny Wells has been at Ames High, the Little Cyclones have captured 10 CIC championships in 14 years, six of them in the last seven seasons. As head coach for 14 years, Wells' record to date is 88 won, 17 lost, and six tied.

The Ames squad this year scored a total of 191 points, while holding opponents to 73. During the last three games of the season the Little Cyclones racked up 108 points while holding their opponents, Grinnell, Fort Dodge and Boone to only 9.

The lone Ames High defeat came at the hands of West Waterloo, which snapped Ames' undefeated season. After this defeat, many observers agreed that the Little Cyclones came back and played some of the best football every played by an Ames High squad.

Captain Terry Rust led the scoring attack with ten touchdowns and an extra point for a total of 61. Jack Wolf, Ed Mezvinsky and Larry Spear followed with 45, 25 and 24, respectively.

On October 28 the members of the football squad were guests at a supper given by the Hi-Y and a fireside at Lynn Fuhrer lodge. Ken Wells, football coach, was in charge of the fireside which has been held annually since 1935. Each year it is held just before the Boone game. At the fireside, Terry Rust was chosen captain for the season.

The story of the track team often is neglected because the meets are held late in the spring. The *1954 Indian,* Shawnee-Mission High School, Merriam, Kansas, did not let this handicap stop them:

COMBINING depth and spirit, head coach Bob Karnes fielded a squad of talent-laden Indian thinclads. As the season progressed S-M was recognized as having one of the finest track teams in the state.

By a display of versatility, the Redmen ran over the Trojans of Topeka by a 86-46 score in the first meet of the campaign. Although this was the initial contest, the Indians turned in a seasoned performance.

Wyandotte was next to fall under the churning feet of the Tribe as they lost 91 to 39. Shawnee-Mission, with Larry Youngblood capturing the 100 and 220-yard dashes and also the broad jump, won twelve of the sixteen events.

The Ottawa Relays gave the cindermen an early chance to meet state-wide opposition. But this did not hinder the tracksters as they swept their second straight class AA title defeating second-place Wichita East by 18 points. Jim McHenry turned in a top-notch performance for the Warriors as he ran a near record-breaking, 4:38.8 mile. Also Tom Jones placed first in the discus and javelin.

In addition to the mine-run copy that gives a clear and factual report of the year's activities, there is a place in yearbooks for copy that sparkles and copy of a semi-literary nature to give emphasis to an important happening and endow the book with a soul. Writing that stirs the emotions of the reader can be used effectively in the opening section, the chapter beginnings or to emphasize some accomplishment of unusual importance to the school. It should be used sparingly, however, or it will lose its effectiveness.

Writing of this type may be likened to the climax of a play. The audience must be prepared step by step for the high comedy, tragedy or heroics in order to appreciate them. In the examples to follow, an effort is made to set the scene for the reader.

The Centennial Wolverine, Michigan State University, East Lansing, Michigan, does a superb job of telling the history of 100 years

at its school. One of the high points is a color painting of Beaumont Tower, captioned — "MSC: On the eminence where State's College hall was built a century ago to open a new era in education, Beaumont Tower stands in 1955 as a symbol of the will and ideals of the men who brought higher education to the common man."

On the next page appears a picture of former President Robert Sidey Shaw and the following headline and copy:

From the past: Principles
For the future: Vision

Beaumont Tower rose on the hill in the heart of Michigan State's circle in 1928, significant of the past in marking the site of old College Hall, significant of the future in reminding that the ideals of the College would not be forgotten.

Enrollment had risen to 3,800 and the campus had spread across the Red Cedar, but greater days were yet to come as State evolved into one of the world's great universities under the influence of two events of world importance — the 1929-37 depression and its public works programs, and the 1939-45 World War II with its tremendous utilization of Land Grant college resources and attendant upsurge in enrollment.

Two great figures stood at the head of Michigan State in this period: Robert Sidey Shaw and John Alfred Hannah.

The mortar was still wet in Kedzie Chemistry, the Library, and Demonstration Hall when Shaw ascended to the presidency in 1928. The world was in the grip of inflation and everybody was prosperous — except the farmer.

The economic collapse of 1929 plunged Shaw and State into circumstances almost no one had foreseen. But if people couldn't work — there were no jobs — they could study.

Sometimes the editor of a yearbook may want to emphasize the outstanding record of a student or faculty member. The person to be honored must have made an important contribution that is recognized by almost everyone at the school. The yearbook is usually dedicated to the individual selected, but it can be done in other ways.

The *1954 Royal Purple* demonstrates one of the methods. The school had been in the football doldrums for 15 years, when a young athlete, unheralded and unsung, came to Kansas State. He was from a high school so small that he had played only six-man football. It was a steep hill to climb, but during his senior year, he contributed more than any one man to help record six wins, three losses and one tie, the best season in 19 years.

The editor prepared the copy about his hero with care. No special page was reserved, but on the seventh page of the football section the athlete's picture appears along with three other lettermen and an action picture of a football game. The action picture is captioned: "It was a high spiraling kick — Joe caught on the twenty, cut out for 80 yards, and scored his second TD against CU."

Then in dramatic fashion, the editor used the space reserved for text copy to print the following eulogy about a man who put a school back in the football headlines:

JOE MAKES GOOD

VERYL (JOE) SWITZER *ended his senior season at Kansas State by doing just about everything a football player can do.*

He led the Big Seven conference in punt returns and was third in the nation in that department. Joe also tied for second place scoring honors in the conference.

The AP and UP selected Joe for their first all-conference teams. The midwest chapter of the Football Writers Association of America elected him the Outstanding Back of the Midwest.

Climaxing his collegiate career, Joe crashed over for two touchdowns and led the West all-stars to a 31-7 victory in the Shrine game.

Sometimes the editor wants to interpret the moods, hopes and aspirations of the students at his school. *The 1955 Ibis,* University of Miami, presents several pages of pictures of students studying, playing and preparing themselves for competition and contests of many kinds. One page of dramatic interest has only two large pictures and a small amount of copy. The picture at the top of the page shows a young lady practicing at the piano with hundreds of empty seats in the background, and only one seat occupied by a man. At the left side of the page is a picture of the entwined hands of two young lovers. The only copy on the page is:

Only a lonely echo and a single admirer, but that's how it usually is at the beginning . . . only determination and a hope of greatness . . . only a dream and the courage to wait for its realization. Time will, perhaps, bring the crowds and the applause. Now there is only work, and waiting for tomorrow.

There are other dreams just as important. You find them in the shadows when night approaches. The pressure of academics is muted by a gentle touch and a faint whisper. Sometimes the touch is enough and has a tender eloquence that tells the story of young love.

Record Accomplishments of Seniors

In many annuals, senior write-ups consist of nothing more than a presumably humorous comment about each person. When done in this style, the books fail to record really important material. It is wise to consider that in later years, a concise record of the accomplishments of each senior is far more valuable than a quip which soon loses its meaning. In many cases too, it is difficult to write something humorous and completely fair. A record of the activities of each senior may be compiled and presented in an efficient and effective manner. Perhaps the best way of gathering the information is to see that each senior turns in a record of his accomplishments on cards provided for the purpose.

Here are a number of ways in which the material can be presented:

RANK, JACK M. . . . . . Kansas City
MECHANICAL ENGINEERING
Delta Sigma Phi; Alpha Phi Omega; A.S.M.E.; K-State Players; Intramurals.

RAMSEY, HAROLD A. . . . . . Uniontown
Dairy Production
Farm House; Alpha Zeta; Ag Association, pres. 4; Dairy Club; Collegiate 4-H; Westminster Foundation; Ag Council; Freshman Phi Kappa Phi Recognition.

George Addy
Student Council; Torch Club; Honor Society; Classical Club; DCT; Wheel Club, Vice President: AVA-Library.

WOLF, JOHN DAVID
Basketball; Football; Hi-Y, Vice President; Homeroom Vice President; Track; Varsity Club.

LASCH, RICHARD E.: Miami Shores, Fla.; B.S. in Zoology.

BAGLEY, KATHLEEN — Spanish Club 51-52; Boosters 53-55; Library Club 52-55, Vice President 53-54, President 54-55; Who's Who 54-55.

MILLER, EUGENE F. — *Mechanical Engineering*: Kappa Mu Epsilon. MILLER, ROBERT B. — Eureka, *Veterinary Medicine*: Acacia Pres.; Jr. AVMA; Young Republicans; Intramurals. MISAK, DALE E. — Freeport, *Physical Education*: Tau Kappa Epsilon; Phi Epsilon Kappa; Varsity Gymnastics; FTA; Intramurals.

The last example was used next to a panel in which each student was identified by a separate line of type.

Writing Headlines With a Punch

Although it is difficult to establish classifications that will include all headlines, four types are used most in yearbooks. They include: (1) Feature or Magazine Headlines, (2) News Headlines, (3) Label Headlines and (4) Combination Headlines.

The feature or magazine headline is used widely and is recommended by many yearbook authorities. It is a type that offers an opportunity for originality, cleverness and the use of catchy phrases. Good examples are to be found in many of the leading national magazines.

The news style of yearbook headline is merely an adoption of the newspaper headlines one sees everyday. In the yearbook the news head is more general in nature and does not refer to events of immediate or spot importance. Many annuals use the news head exclusively, and some use it to supplement other headlines.

The label headline is perhaps the easiest to write and is the least effective. It is generally agreed that headlines should be drawn from the copy and that they ought to tell the reader something. The label head fails to accomplish this purpose, for it simply tags the page. However, it is not necessary that label heads be banned from the annual. In cases where pages are crowded, a label consisting of the organization's name is possibly justified. Attractive display will offset much of the ineffectiveness of label heads, but with too many labels, the book loses some of its personality.

Combination headlines merely combine two of the three types of headlines mentioned. They may involve the use of a label head and a news head or a label head and a feature head. News heads and feature heads are seldom used together.

Short Headlines Are Effective

Length of headlines is not particularly important where readability and space limitations are not involved. A three- or four-word head, written and displayed so that it packs a punch, is among the most effective that can be produced. However, in many cases space is a limiting factor, and the character count of the headline must be carefully checked. Heads are better too short than too long because white space is an effective means of drawing attention to type. The character count, which is merely the number of letters and spaces in the headline, is the best method of checking length. A count can be made from a sample headline set up by the printer, and a maximum and minimum count set for headline lengths.

Selection of proper type faces to be used in headings will often do much to increase the effectiveness of the written word. In any case, the editor should be guided by the fact that his most important consideration is readability. No matter how impressive the type may look, it fails the reader if it is not easily readable. Headlines using all capital letters generally are less readable than those using capitals and lower case.

The headline writer, usually the editor of the yearbook, cannot depend entirely upon his own ingenuity for new ideas. He must search out other sources to add to his own original material. Many of the conventional magazines and newspapers offer excellent source material for examples of good headlines. It is a good idea to keep a scrapbook of headline ideas rather than to depend on memory to recall something seen a long time ago. With a backlog of material for reference, much of the drudgery of headline writing can be avoided, and more effective headlines will result.

In most cases, the annual will be more attractive if the same type face is used in all headlines throughout the book. Sometimes it may be advisable to select a different type face for one or two sections of the book.

In general, the same style of headline, whether news, feature, label or combination should be uniform for each section or chapter of the annual. There is some justification for changing the kind of headline in certain sections of the yearbook such as the class or organizations sections where space is limited and there is not room for a regular headline.

Examples of each of the four recognized styles of headlines set in different type faces and sizes are shown on pages 98–100.

Writing Cutlines

In many yearbooks, editors have adopted a sort of half-hearted attitude toward the writing of cutlines. This is a mistake, for the cutline is as much an essential part of the book as the cover or the pictures. A look into any of the successful picture magazines of today reveals the importance attached to captions and cutlines. Each is carefully written and edited to exact specifications.

For most purposes, cutlines should be brief, accurate, captivating and informative. Silly meaningless phrases such as "Oh you kid" or "Up in the Air" are better left out. In their place, specific identifying cutlines can be written.

Observance of a few standard rules will help provide good cutlines for the yearbook:

1. The cutline must be written to fill an allotted space.
2. It must be placed near the cut.
3. It should be in uniform style of writing and type.
4. One should accompany each picture.
5. Cutlines can often blend names and identifications into an interesting statement.
6. Cutlines should be in type smaller than that used for the body copy.

Examples of a few well-written cutlines set in typical styles are shown below:

COACH BILL LUFLER has a record of 90 victories contrasted to one defeat and a tie at UM. He calls the 1955 tennis squad his best.

MUSCLES TIGHTEN along the firing line as 'Cats and Sooners wait tensely while Alan Langton lofts a charity shot goalward.

VICTORS AND VANQUISHED head for the showers after Central win over Phillips. Although the contest was a preseason game, "Crackerbox" Nichols Gymnasium was filled to the rafters.

HUSTLING Bill Jones (8) demonstrates why he was unanimous choice for the all-star team as he leaps high to tip one in for the Wildcats.

FEATURE HEADLINES

While Hubby Studies, Wife Joins Organizations

Night Students Learn to Earn

Debaters Talk Way to Championship

. . . and the line was 5,385 long

readin' and writin' again head the list

The Night of Nights---The Senior Prom

"We the People . . ."

"The Play's the Thing"

"Hit the High Notes"

"Pomp and Circumstance"

A Dark Two Hours Spent With Oklahoma

The End and The Beginning—Diplomas

Today's Ag Students Fill Tomorrow's Bread Basket

Fall, Fun and Football Go Hand in Hand

NEWS HEADLINES

Queen Contest Opens Homecoming Activities

382 Awarded Diplomas at Mid-Year Ceremonies

Cat Gridders Compile Best Mark in 20 Years

First Class of Nurses To Graduate in 1956

Engineers Advertise Open House on TV

Dean's Dinner Honors Outstanding Law Grads

Symphony Orchestra Ends 28th Season

LABEL HEADS

Homecoming, 1955

Queen Evelyn

Football

Board of Trustees

Our Superintendent

Junior Executive Council

Radio Club

COMBINATION HEADLINES

Delta Iota
Moves Into New Home

school of dentistry
WHOLESALE TOOTH PULLING

A BIG PARADE
Started Homecoming Celebrations

(Continued from page 97)

They might not have to sing for their dinner, but the Alpha Chi's sang for the second-place sorority trophy that songleader Ida True holds.

As supervisor of the School of Arts and Sciences, Dean Rodney W. Babcock spends much time co-ordinating the work of the 22 departments, to better prepare students for their careers. He retires this year after being dean for 25 years.

Easy To Follow Identifications

A routine but essential phase of copy writing for the yearbook is the assembling of picture identifications. Although identifications are among the most important elements of the annual, many editors resort to a haphazard manner of handling them. The fact that writing identifications requires a minimum of writing skill offers little incentive to the good writer and often results in neglect of this important task.

In compiling identifications for group pictures, it is well to use both first and last names wherever possible. When groups are unusually large, first names may be eliminated to cut down on the size of the identification. By all means make certain that names are correctly spelled and under no circumstances let John Jones' name appear under Bill Brown's picture. To do an accurate job of compiling and correcting identifications, work should be started early in the year. Material should be taken from identification sheets, typed and carefully checked.

Readers will be aided in finding people in group pictures if a careful and consistent job of arranging the identification is done. Name the rows within a group picture to prevent confusion. For example, it is better to say top row, instead of row one. Individuals in group pictures are always identified from left to right, so it is unnecessary in most cases to include "from left to right" in the cutline.

A few examples of writing and displaying identifications are shown below:

A group picture with three rows:

SKYWOOD HALL—*Back row*: Mrs. Neil Swanson, Beverly Briles, Virginia Briles, Helen Cazier. *Second row*: Reeva Hansen, Freda Tubach, Helen McDonall, Lola Bush. *Front row*: Joyce Haselwood, Laura Shelor, Doris Cline, Louise Barnes.

GERMAN CLUB—**Bottom Row:** JoAnne Walsh, Martha Kastner, Mary Elizabeth Taylor, Wanda Wright. **Second Row:** Mrs. Suzanna Underwood, sponsor; Rose Baier, Danny Retz, Theodore Slack, Kaye Noble. **Top Row:** Mary Bruder, Nancy McCarmack, Ronald Lacey, William Klopp, Marilyn Hawkins.

A panel of individual photographs:

BLUE KEY—*Top Row*: Kenneth Bell, Arthur Cotts, Jim Davis, Jack Dean, Norville Gish, Dick Gorman, Jim Gretzinger. *Bottom Row*: Ward Haylett, Robert Heline, Jack Roth, Ralph Salisbury, Dean Schowengerdt, John Woolsey.

GRADUATE WOMEN'S HOUSE—Top Raw: Mrs. Lillian B. Fuller, Marian E. Barnes, Grace M. Cables. SECOND ROW: Jaan E. Carrall, Mary J. Freeburg, Larraine E. Galle. BOTTOM ROW: Mary F. Hadgsan, Hazel E. Parry, Margaret J. Watkins.

A group gathered around a table:

WHO'S WHOOT STAFF—Enid Keiswetter, special features; Laberta Kugler, county page editor; Tennyson Collins, photographer; Don Jacobson, business manager; Dale Johnson, sales manager; Marlys Waln, assistant editor; Maridell Byler, artist; Dale Apel, editor-in-chief; Stanley Wood, collegiate 4-H editor.

SENIOR CLASS OFFICERS—Robert Tointon, president; Betty Brammell, secretary; Jerry Friesen, treasurer; Howard Hill, Jr., vice-president.

Identification of a single person in a photograph:

TIRELESS EDITOR Ralph Salisbury was never long separated from his copy and picture cluttered desk in the Orange and Black office. Supervising the tedious job of assembling the 448-page annual besides taking many of the pictures and editing copy, took most of Ralph's time.

A familiar face to all intramural participants is that of director Frank Myers, who has been at Central High 29 years.

Writing Breakers or Subheads

Breakers or subheads will best serve their function if they are carefully written in a style similar to that used by good magazines and newspapers. In short, they should be written from the copy, and they should tell the reader something. Labels are no better as subheads than they are in top headlines.

Generally, the breaker is set in a blacker and sometimes slightly larger type face than the body copy and is surrounded by white space for emphasis. To accomplish this, the breaker must be short so that it can be indented on either end.

Breakers are not needed unless there is a lot of copy. If the copy is not long enough to warrant at least two breakers, there probably should be none at all.

LIBRARY
GRANT UNION HIGH SCHOOL
DEL PASO HEIGHTS, CALIFORNIA

A recent trend among newspapers might be used by yearbooks, too. Instead of writing separate subhead lines, many newspapers have the first three or four words of every fourth or fifth paragraph set in bold face type.

Copyreading Marks

One of the routine tasks of the editorial staff of the annual is marking corrections on copy. The conventional copyreading marks should be applied for they are a universal language spoken by both printer and journalist.

Shown in the appendix of this book are the copyreading or editing marks and their applications. A severely marked piece of copy such as the example shown should not be sent to the printer, but ought to be retyped to eliminate confusion from overlapping marks.

Of course if the typing is to be reproduced by the offset process, the final copy must be typed exactly as it is to be printed. Copyreading marks cannot be made on final copy that is to be photographed and reproduced in the yearbook.

Proofreading Marks

When proofs of the copy are returned to the editorial desk by the printer, they must be checked carefully for typesetting errors. As in the case of copyreading marks, the conventional proofreading marks should be used. Proofs are marked with the symbols shown in the appendix of this book, then are returned to the printer for corrections.

One rule the staff should keep in mind is that proofreading is not the place to make changes in the copy. Proofreading is intended to correct errors made when the type was set. Changes in copy should be made before it is sent to the printer. Most printers charge extra for changes made in the copy after the type has been set.

Chapter 7

Working With the Engraver

THE STAFF OF THE ANNUAL should make full use of the advice and help which the engraver working on the book is usually glad to extend. Many engraving concerns make a specialty of school-annual engraving and often do the work for half a dozen to several hundred books in one year. Most of the larger companies have representatives who call on the schools at intervals during the year and help the staff mark copy and estimate the cost of the cuts for the proposed book. Some of the more qualified men can give excellent advice on how to develop the theme, plan the dummy, get pictures, write copy and finance the undertaking. Instruction books loaned by some engravers to the staff are a valuable service.

Discounts for Early Copy

Most engravers specializing in yearbook production offer price inducements for copy sent in early. This schedule usually begins in December, graduating to February. The editor who gets his book planned in the summer or fall can thus make a real saving. The engraving company also benefits from early copy because its work in this way is extended over several months, enabling it to produce a larger volume without increasing the size of the plant.

How Plates Are Made

It is not the purpose of this book to explain in detail how photo-engravings are made. However, anyone ordering cuts should know the basic processes in order to give the engraver properly prepared copy and instructions.

Broadly speaking, there are two general kinds of photo-engravings:

Line etchings (commonly known as *zinc etchings)* are used to reproduce line drawings or other copy made up of solid blacks and clear whites. Figure 7.1 is printed from a zinc etching made from a line drawing.

Halftones are required to reproduce photographs, wash drawings and any other copy containing not only black and white but the intermediate gray shades or halftones (hence the name). Figure 7.2 shows a halftone made from a photograph, and Figure 7.3, a halftone from a wash drawing.

In either case, the first step is to make a photographic copy. The drawing or photograph is placed in a frame before a large copying camera and is brilliantly lighted by powerful arc or flood lamps. The time of the exposure and the "stop" or opening used behind the lens are scaled to the individual requirements of the photograph or drawing. The resulting negative is then developed in a dark room.

But even in this first step, line plates and halftones require separate treatment.

Making a Line Etching

Occasionally, when unusually fine results are necessary, line etchings are made on copper. But the cost is much greater, and it is quite unlikely that the average annual will require such a plate. Therefore only the line-zinc process will be described.

From the line negative, a photographic print is made on a sheet of zinc of high purity and even thickness which has been coated with a light-sensitive emulsion. The print is then inked with a roller. Under running water, the plate is gently rubbed with a tuft of cotton or soft brush; and in those portions of the plate which are *not* to print, the ink floats loose and takes the emulsion with it, thus leaving bare zinc. But on the lines that make up the drawing (or other image) the ink welds firmly. This ink acts as a buffer against the action of the acid bath into which the plate is now placed. The acid eats away the bared zinc, a process known as etching.

Under careful control, the acid is splashed or sprayed against the plate. If allowed to continue without interruption, the acid would eat not only downward on the bare metal, but also would undercut the lines whose top surfaces are protected by the ink. This undercutting would tend to weaken and eventually eat away the lines which form the image on the plate. Several times during the process, therefore, the plate is taken out of the acid, washed and dried, then brushed with a resinous powder which sticks to the lines and, under heat, melts, just enough to flow down to cover the bare shoulders of the lines, thus protecting them from the sideways action of the acid.

At the conclusion of the etching process, the lines stand up in relief, surrounded by areas eaten away to such depth that they will not print. The plate is next "routed" with a whirling tool which cuts away the metal entirely in the more open areas; and then a "finisher" inspects it carefully under an enlarging glass and improves any rough edges left by the etching or routing. The plate is then fastened or anchored (usually by tape that is adhesive on both sides) on a wood block to bring it up to the height of the type with which it is to be printed. The final step is to make a proof.

Making a Halftone

If the engraver made a photographic negative from a photograph or wash drawing just as from a line drawing, the darker grays would reproduce as blacks, while the lighter grays would not reproduce at all and would thus becomes whites. When printed, the image would be distorted or wholly unrecognizable.

To avoid this, a "screen" is placed in the camera, just in front of the negative, so that the image picked up by the lens and directed into the negative must pass through this screen. It consists of opaque lines in glass, crossing each other like the wires in a window screen, except that they are set at an angle.

The screen breaks up the image into a pattern of square dots, which would be much like a checker board except that after the plate is etched the dots vary greatly in size. Some are so large that they appear to overlap each other. These (in the finished plate) are in the dark areas of the copy. Others are very small dots, well separated from each other; these being in the lightest portions. Between these extremes are a wide variety of dot-sizes, which reproduce the various shades of gray.

Selecting the Halftone Screen

Selection of a halftone screen will be governed by the smoothness of the paper on which the plate is to be printed. For coarse papers such as newsprint, screens range from 55 to 100 lines per inch. For the fine enamel papers used in yearbooks, the screens almost universally used are 120 or 133 lines per inch; with a strong preference for the finer, or 133-line, because it tends to hold detail better when printed. However, there are other considerations, and the editor should consult his printer as well as the engraver, before ordering any plates.

The fine screen halftone is made on copper because copper's texture is finer than zinc, this being necessary for good formation of the tiny dots. There are more than 17,000 dots per square inch in a 133-line halftone! The etching process is basically the same, with even more emphasis on handwork. The plate is not usually routed since it does not have open areas. Finishers inspect and touch up portions of the plate, and tool the white lines between pictures mounted together on a panel or other composite. The plate is proofed, and is then ready for printing.

FIGURE 7.1. A zinc etching made from a line drawing.

FIGURE 7.2. A square finished halftone made from a photograph.

FIGURE 7.3. A square finished halftone made from a wash drawing.

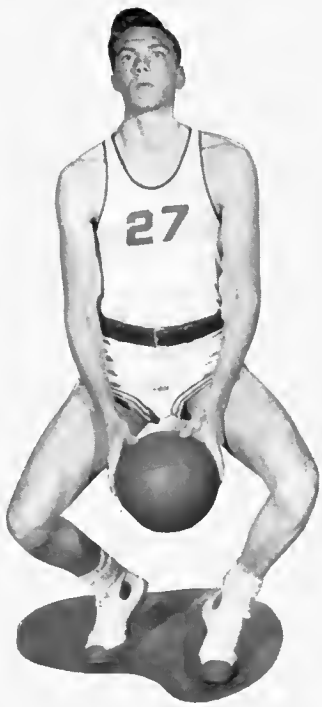


FIGURE 7.4. Outlined halftone usually casts 50 per cent more than a square halftone of the same size.

FIGURE 7.5. A circle finished halftone is charged for at the rate of 33⅓ per cent above the standard price, as are oval halftones.

Estimating Cost of Engraving

It is not always possible to estimate exactly how much a photo-engraving will cost until the copy is ready for the engraver. Some copy requires special treatment to obtain the desired results. However, if the editor will send the complete dummy, with a list of all cuts and the exact size and finish of each engraving, to the concern doing the work on the annual, the engraver can figure the approximate cost of the complete job.

The standard charge set forth in the Photo-Engraving Scale is for square or rectangular finished halftones, as illustrated in Figure 7.2. An outlined halftone, Figure 7.4, is usually 50 per cent extra, plus an additional charge for painting out the background on the photograph with china white before the copy is photographed by the engraver. Circle finished halftones, Figure 7.5, are usually 33⅓ per cent extra, as are oval shaped halftones. When it is necessary to mortise an engraving, that is, cut out part of the plate so type may be inserted, an extra charge is made. A simple, or outside mortise, in the corner of the plate as shown in Figure 7.6 is much less expensive than an inside mortise shown in Figure 7.7. Often it is possible to eliminate the necessity of mortising the plate by arranging the photographs as shown in Figure 7.8 and placing the copy at the bottom, side or top of the plate as illustrated in Figures 7.8 and 7.9. Some engravers make an extra charge for re-etching each face appearing on a panel as illustrated by Figure 7.9, and for tooling a white line around each individual photograph shown in the same illustrations.

In planning the dummy and figuring the cost of the finished plates all these details must be taken into consideration if a close approximation of the final cost is to be made.

How To Save Money on Engravings

While many of the operations mentioned cost extra, they are sometimes justified by the results achieved in the finished book. However, if the staff is operating on a limited budget, it can make substantial savings by planning the dummy carefully and avoiding some of the more expensive frills. For example, the book usually will be just as effective if many of the outline, oval and irregular shaped cuts are eliminated. If only a few cuts of this kind are used, they will give real emphasis to the illustrations finished in this manner.

It is often possible to mount two or more pictures together on one piece of cardboard and have one cut made of the entire mounting. Figure 7.10 illustrates how four group pictures that are to be used on the same page can be mounted together and one cut made from the mounting. To illustrate the saving made by mounting the pictures in this manner, an engraver estimated the cost of the cut shown at $16.20, including cost of tooling white lines between each group. If a separate cut for each group had been ordered exactly the same size as shown, the charge for the four cuts was estimated at $31.20. Both prices quoted are gross, before discount has been deducted. A larger saving is made when several pictures are mounted to form a snapshot page or a class panel.

Copy can be reduced or enlarged by the engraver within reasonable limits at no extra cost. It is preferable in most cases to send copy to the engraver that is larger than the finished engraving desired. The process of reducing the copy to the size desired in the finished engraving helps minimize any defects that may exist in the original copy. Occasionally it may be necessary to have the original copy enlarged to make the size of engraving desired, but this process accentuates any defects in the copy. For this reason, the editor should keep in mind the size of the finished engraving he wants when giving instructions to his staff for taking photographs or making drawings.

Determine Whether Copy Will Make Size

There are several common methods used to determine if copy will "make size," that is, reduce or enlarge so that a plate can be made to fit the dummy plan. Perhaps the quickest and easiest method is to use a Logarithmic Scale of Proportions, one type of which is shown in Figure 7.11. This scale is made of two pieces of circular cardboard, the smaller fitting over the larger, and fastened together in the center with a metal rivet in such a

FIGURE 7.6. A simple corner or outside mortise is inexpensive. This copy is set in a mortised space cut in the corner of the halftone.

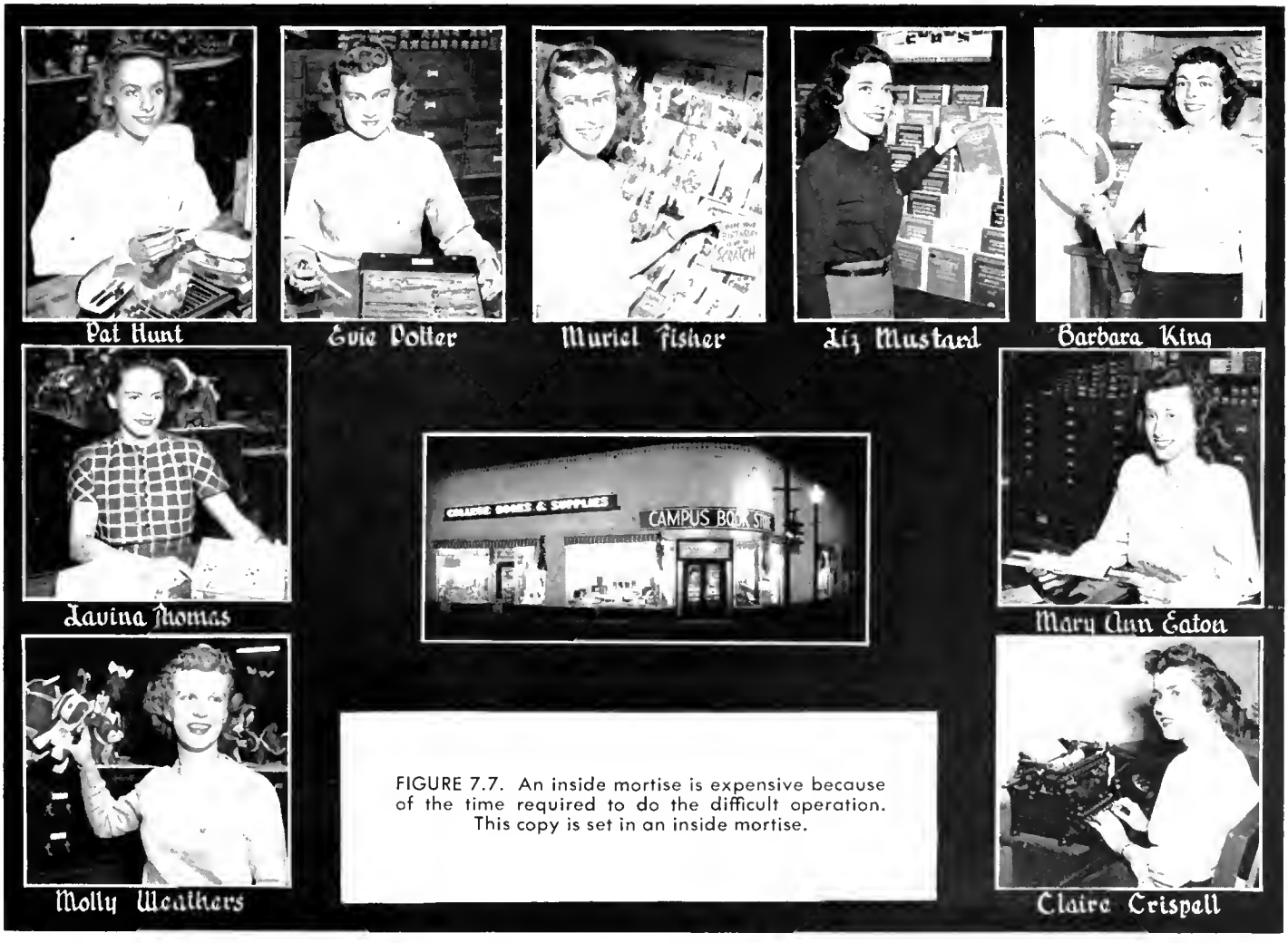


FIGURE 7.7. An inside mortise is expensive because of the time required to do the difficult operation. This copy is set in an inside mortise.

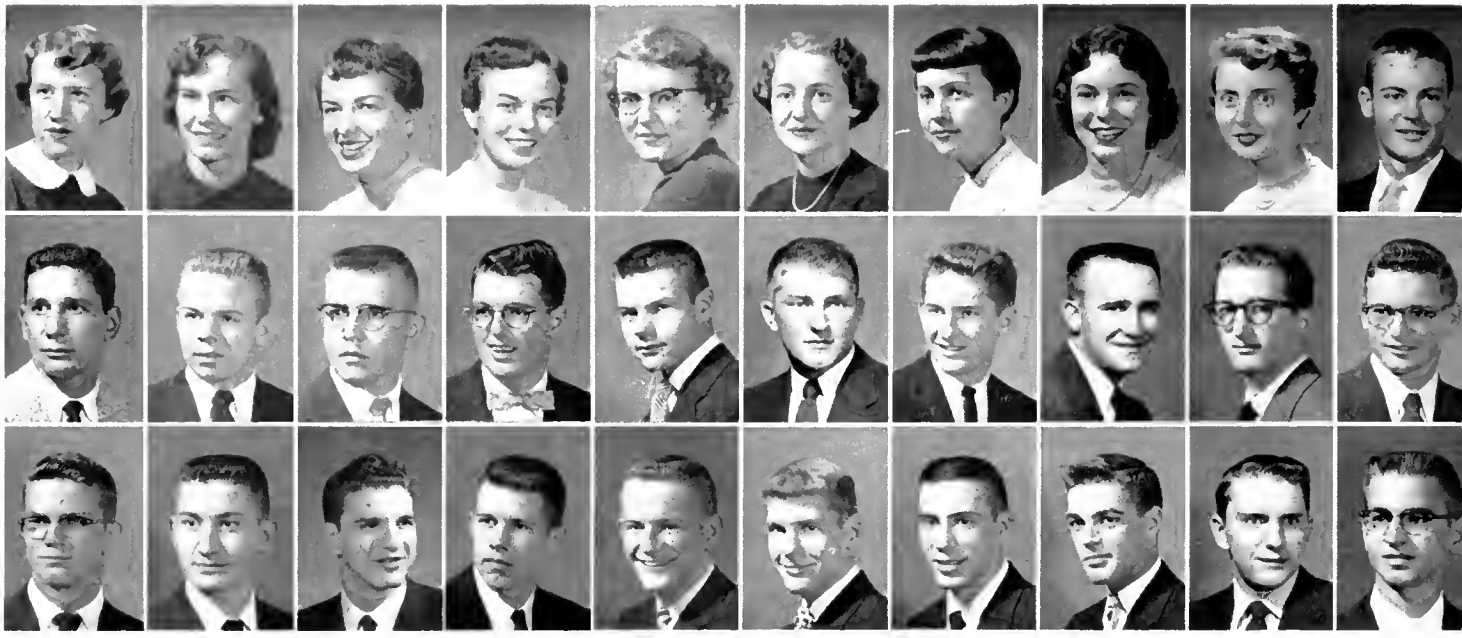


FIGURE 7.9. Some engravers make an extra charge for re-etching each face appearing on a panel and for tooling a white line around each individual photograph.

FIGURE 7.8. Often it is possible to eliminate the necessity of mortising the plate by arranging the photographs as shown and placing the cutline above, below or at the end of the illustration.

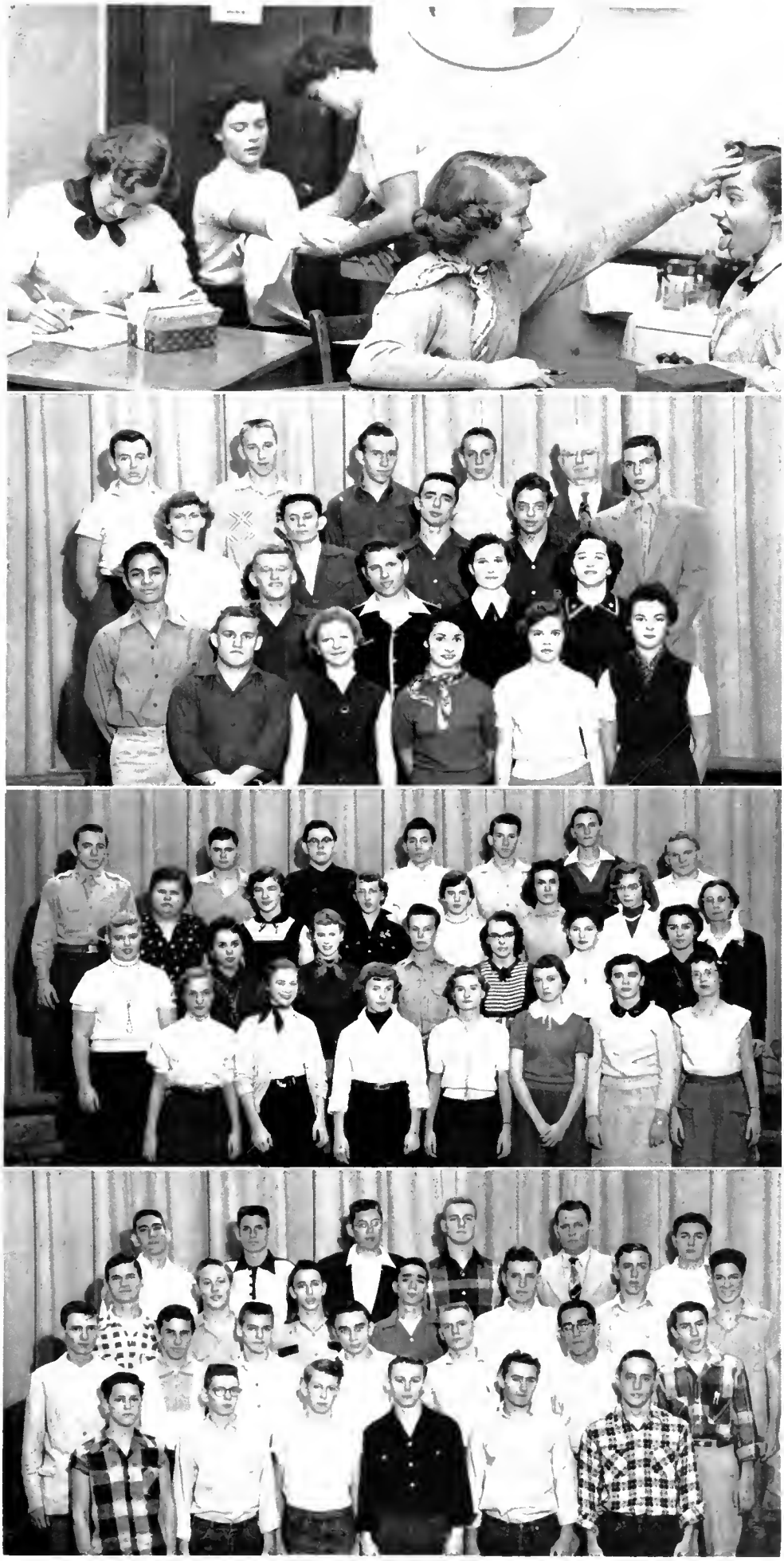


FIGURE 7.10. A substantial saving is made by mounting several pictures together and making one engraving of the composite. The white space at the side of the engraving could be used effectively to print the names of the individuals in each group.

NO
PARKING
AT
ANY
TIME

manner that the inside or smaller circle of cardboard can be turned to the right or left to bring any number shown on the margin of the inside circle in direct alignment with any number shown on the outside or larger circle. A scale of this kind, or one working on the same mathematical principle, is often loaned by the engraver or sold at a nominal price to the yearbook staff.

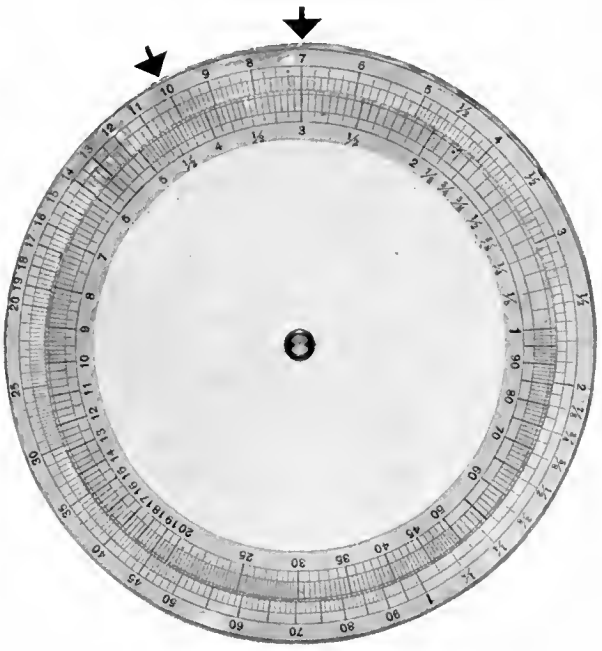


FIGURE 7.11. A Logarithmic Scale of Proportions can be used to determine if copy will make size.

How To Use the Scale

To illustrate how the scale is used to determine if copy will make size, a 10 by 7 inch picture is shown actual size in Figure 7.12. Assume that the finished halftone should be 7 by 3 inches. First, rotate the inside circle on the scale so the numeral 3 is in direct alignment with the numeral 7 on the outside circle. This represents the size of the desired cut. Second, hold the scale in this exact position and look for the number 10 on the outside scale (the actual width of the photograph is 10 inches). It will be found to the left of the number 7 and in almost exact alignment with 4¼ on the inside circle. This indicates that it will be necessary to eliminate from the finished cut a portion from the top or bottom of the photograph, or both, so that only 4¼ inches in height will actually be included in the finished halftone. By placing a ruler on the photograph it is evident the "cropping" can be done.

The picture, when reproduced in the printed book, will be just as effective with the elimination of part of the background and foreground shown in the original photograph. Indicate, with a grease pencil or a light blue pencil on the margin of the photograph, as illustrated in Figure 7.12, approximately where the engraver is to trim the finished negative after he has photographed the copy. These marks are called "trim marks." It is a much safer method than actually trimming the photograph to this size, because if an error is made in the calculation it will show up on the ground glass of the engraver's camera when he is making the cut. This plan will allow him to take in a little more of the photograph if necessary to make size. If too much of the photograph is actually trimmed away he cannot make size and will have to request a new photograph thus delaying the work and causing extra expense to the staff in obtaining a new print.

A grease pencil is most convenient for making trim marks, because any mark made in the wrong place can easily be removed by rubbing with the finger, without injury to the photograph. Some prefer to use a light blue pencil because the marks made in light blue do not rephotograph in making a black-and-white halftone. However, these marks are not easily removed without injury to the photograph, and, in case of error, it is sometimes desirable to change the trim marks on a photograph before it is finally sent to the engraver.

FIGURE 7.12 (left). Trim marks are made on the margins of a photograph to indicate to the engraver the portion of the print to appear in the finished plate.

A Mathematical Formula for Estimating Size of Cuts

If a Logarithmic Scale of Proportions is not available when ordering engravings, it is

easily possible to determine if copy will make size by employing the following formula:

$$\text{Height} = \frac{\text{Width} \times \text{HEIGHT}}{\text{WIDTH}}$$

Using the same problem as solved above, the formula would be

$$\text{Height} = \frac{10 \times 3}{7} = 4\ 2/7 \text{ inches}$$

As can be seen by using the two methods the mathematical formula is actually the more accurate of the two, due to the fact that the Logarithmic Scale used is divided into 1/16 inches. However, the difference between 4 2/7 inches and 4¼ is so slight that it would not affect the final results, if trim marks are used instead of actually trimming the copy with a cutter.

Give Engraver Complete Instructions

In addition to the trim marks on the front of the copy it is important to give the engraver complete instructions as to the size of cut wanted, finish, bleed, screen (if a halftone) and the identification of the annual or school or both. Some engravers furnish stickers on which this information can be written and pasted on the back of each photograph as shown in Figure 7.13. If stickers are not available, the information can be written on the back of the copy. However, if instructions are written on the back of a photograph, a very soft pencil must be used, and care must be taken not to press down when writing. If this precaution is not observed, the writing may show through on the front of the photograph, and a new print must be obtained before a satisfactory engraving can be made.

Most engravers specializing in school annuals request that staffs designate size of cuts wanted in inches and fractions of not less than 1/8 inch. It is common practice to place the width of the cut first, width meaning the left-to-right dimensions of the illustration. As an example, suppose the cut shown in Figure 7.14 is being ordered and that the copy sticker, Figure 7.13, is being used.

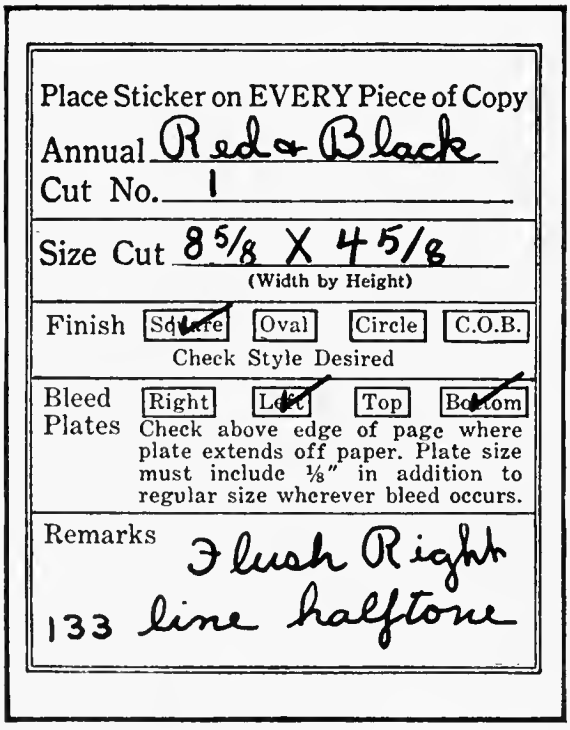


FIGURE 7.13. A sticker giving detailed instructions to the engraver can be prepared and pasted on the back of each piece of photographic copy.

Seven Points To Cover

First, write in name of annual on the top line. Sometimes it is advisable to write in the name of the school if name of annual is a common one that might be used by some other school.

Second, indicate the number the cut is to be given. It is a good plan to number each cut in the book in the order in which they are sent to engraver. Halftones usually are numbered from 1 to 1,000 and zinc etchings from 1,000 up. When the cut is finished, the engraver can write the number on the edge of the plate, if mounted on wood, and the cuts can then be arranged in numerical order on a shelf when received by the printer. This enables the printer to find, without difficulty, any cut needed to make-up a page. The number given the cut also is marked with ink or pencil on the margin of the proof sent by the engraver to the yearbook staff.

Third, the size of the cut would be marked as 8⅝" by 4⅝". The cut showing on the trimmed page of this book is only 8½ by 4½ inches. An additional 1/8 inch must be added to the dimensions of any cut that "bleeds" off

the page as is done at the left and bottom of the page as illustrated in Figure 7.14.

Fourth, the finish of the halftone is rectangular so the finish would be checked as "square." If another finish such as oval, circle or outline is desired, that too should be indicated.

Fifth, the halftone illustrated in Figure 7.14 should be checked for bleed left and bottom. It is important to inform the engraver which edges of the cut are to bleed so he can be sure to make the cut in such a way that nothing essential or important in the illustration will be included in that part of the printed engraving that will be cut away when the pages of the book are trimmed.

Sixth, under remarks for this particular cut, the words "flush right" should be written on the sticker. When an engraver is instructed to mount a cut "flush," he will not bevel and tack the cut on that side because he is warned that the cut on that particular side may fit against the printing chase so that no white space is left exposed in the gutter of the book as would happen in this particular case if the cut were not mounted flush on the right side. Sometimes it is necessary for two cuts to be side-by-side on the printed page with no white space showing between them. These cuts must be mounted flush on the sides that come together and should be ordered with that purpose in mind. Most engravers, at the present time, are using a pressure sensitive tape to mount all plates instead of tacking them to the wood base. Where this new method is in use, plates are mounted flush on all four sides. If the engraver making the cuts uses this method of anchoring plates, it will not be necessary to instruct him to mount plates flush.

Seventh, if the screen and material to be used have not been agreed upon with the engraver, the words "133 line copper" also should be written under remarks. If a finer or coarser screen is desired, or if a zinc halftone is wanted, that would be indicated.

Make a Record of Each Cut Ordered

A complete and easily understood record of each cut ordered is desirable. This record may be important if copy is lost in shipping or in the engraver's plant. Then too, the editor always will know just what plates have been ordered and the date the order was mailed or taken to the engraver.

Many yearbook engravers furnish order blanks similar to the one shown in Figure 7.15. These forms are made in duplicate and bound into a pad. By inserting a sheet of carbon paper between the original and the duplicate, two copies of the order are made. The original is perforated along the top and can be torn out and sent to the engraver with each order for engraving. The carbon copy remains on the pad and is a permanent record for the annual staff. In ordering the cut in Figure 7.14, the blank is filled out as shown. It is not necessary to wait until enough copy is available to fill out every space provided on one blank before sending in the order. If order blanks are not furnished by the engraver, the permanent record of all cuts ordered can be kept in a notebook, and the same information called for by the order blank can be recorded.

It is a good plan to have at last two members of the staff work together in ordering cuts. One can fill out the order blank, and the other can put the proper information on the copy sticker. They can check the photographs to determine if they will reduce or enlarge to the size cut indicated in the dummy. By checking all details together, they often eliminate errors that might otherwise occur. If the faculty adviser is familiar with ordering cuts, he can give valuable assistance to the staff in this particular phase of the work.

Mounting Photographs

As previously indicated, a substantial saving in the cost of photo-engravings can be made by mounting several photographs on one cardboard and having one cut made of the composite, or panel, as it usually is called. Then too, a more effective layout for the page often results. It also is a valuable method of saving space in the book, thus allowing the introduction of features that might otherwise be omitted because of space limitations.

The materials needed for the proper mounting of photographs are:

1. Mounting board
2. Rubber cement
3. Drawing board and T-square
4. An accurate ruler
5. A good paper cutter

How To Mount a Snapshot Page

Snapshot or feature pages, as illustrated in Figure 7.16, often are mounted by some member of the yearbook staff. The size of the cardboard to be used must be correctly proportioned so the finished mounting will reduce to the size cut wanted.

First, fasten the mounting board with thumb tacks to the drawing board and, by use of the T-square draw in lines AB and BC as shown in Figure 7.17. These lines must form a perfect right angle, so the drawing board and T-square used must be true and accurate.

Second, draw in the lower left-hand corner a rectangle exactly the size of the finished halftone desired. This rectangle is represented by lines EF, FG, BG and EB of the same illustration.

School Red & Black (Glendale, Nebr.)
Date Dec. 1st Signed John Doe

NUMBER	SIZE WIDTH BY HEIGHT	STYLE OF FINISH SQUARE, OVAL OR CUTTE OR OUTLINE	SUBJECT TWO OR THREE WORD DESCRIPTION OF COPY
1	8 3/8 X 4 5/8	Square	Football Action - Newton

FIGURE 7.15. An order blank properly filled out provides the editor with a record of all plates ordered.

FIGURE 7.14. A halftone made to bleed at the left and bottom of the page and print flush to the gutter.

FIGURE 7.16. The person mounting the pictures for this page made efficient use of all available space by carefully cropping the pictures and fitting them together. The engraving charge for a composite snapshot page mounted in this manner is about one-half as much as individual cuts of each picture the same size.

Third, draw line BD with a ruler or the T-square. Be sure that the line passes directly through the corners of the rectangle as shown. At any point on line FD where a perpendicular and a horizontal line are drawn, as represented by the dotted lines, the area thus enclosed will reduce to the size cut represented by the rectangle originally drawn in the left-hand corner of the mounting board.

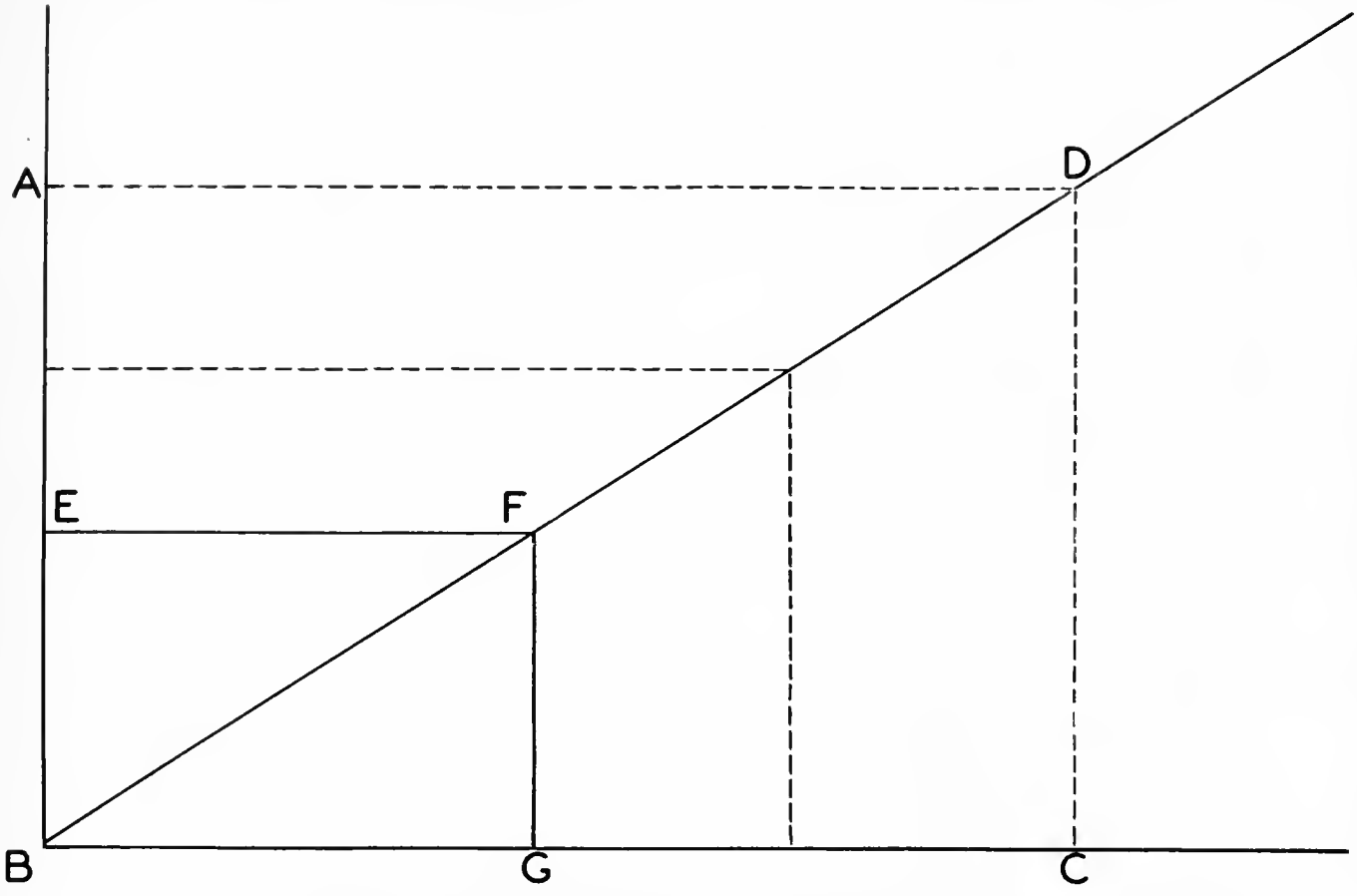


FIGURE 7.17. This diagram is used in determining the correct size to make the original composite of a snapshot page or a class panel so pictures will reduce to the size cut wanted.

Fourth, select the pictures to be mounted. Arrange them in the left-hand corner of the cardboard, spacing and trimming them with the paper cutter to size desired. In this way, determine where the permanent line for the top and right-hand edge of the cardboard shall be drawn. Remember they must meet at some point on line BD. Indicate with a number where each picture is to be cemented to the board and place the same number on the back of the picture. In order to eliminate any chance of error, check the size of the cardboard at this point with the Logarithmic Scale to determine if it will reduce to the size cut wanted.

Fifth, cover the entire surface of the cardboard to be used with a thin coating of rubber cement using a small stiff brush. Allow to dry for a few minutes. Next, coat the back of the first picture to be mounted with rubber cement, allow it to dry for about 10 seconds and place in the space previously marked. Press down gently until it is firmly cemented. After all pictures have been cemented into place, remove any rubber cement left on the exposed surface of the mounting board, or on the face of the pictures by rubbing gently with the fingers or a soft piece of Art Gum. If it is desirable to remove one of the prints from the mounting and replace it with another print, it can easily be removed or pulled off. The copy is now ready for the engraver and should be marked in the same manner as previously discussed.

Mounting Class Panels

Class panels can be mounted by using the method just described, but more care and

skill is required in trimming the photographs to size so they will fit exactly the space provided for them on the mounting board. The individual photographs for class panels are usually cut in rectangular shapes as shown in Figure 7.18. They are mounted in such a manner that a straight white line can be tooled between each row of faces. If a paper cutter is used to trim the photographs, it must be sharp and carefully adjusted so it will cut a perfect rectangle. It is a good plan to test the paper cutter and the skill of the individual using it on some old photographs that are not to be used in the annual. This "practice run" may show the way to properly trim the class pictures so they will appear to best advantage in the finished book.

Avoid Strip-ins When Possible

When mounting snapshot pages, class panels or other composite panels, it is often found that one or more of the pictures to be used are either too small or too large to fit into the space allotted to them on the mounting board. These pictures can be sent unattached to the panel, and the space indicated where they are to appear in the composite. The engraver can then photograph them separately, enlarging or reducing them so that the resulting negatives will fit into place on the negative made from the composite. This is called a "strip-in," and is charged for on a time basis.

It often is more economical for the staff to get the proper enlargements or reductions of such pictures from the photographer and cement them in place when the panel is mounted. If the engraver is doing the mounting work, care should be taken to supply prints that will fit without necessitating the strip-in method. If it is impossible to get negatives from which the original misfit prints were made, the strip-in method of course must be used.

Send Copy to Engraver Often

Copy should be sent to the engraver just as soon as it is ready. The advantages are fourfold:

First, photo prints sometimes fade or get broken or soiled if kept around the yearbook office.

Second, discounts usually are given for copy sent in before specified dates.

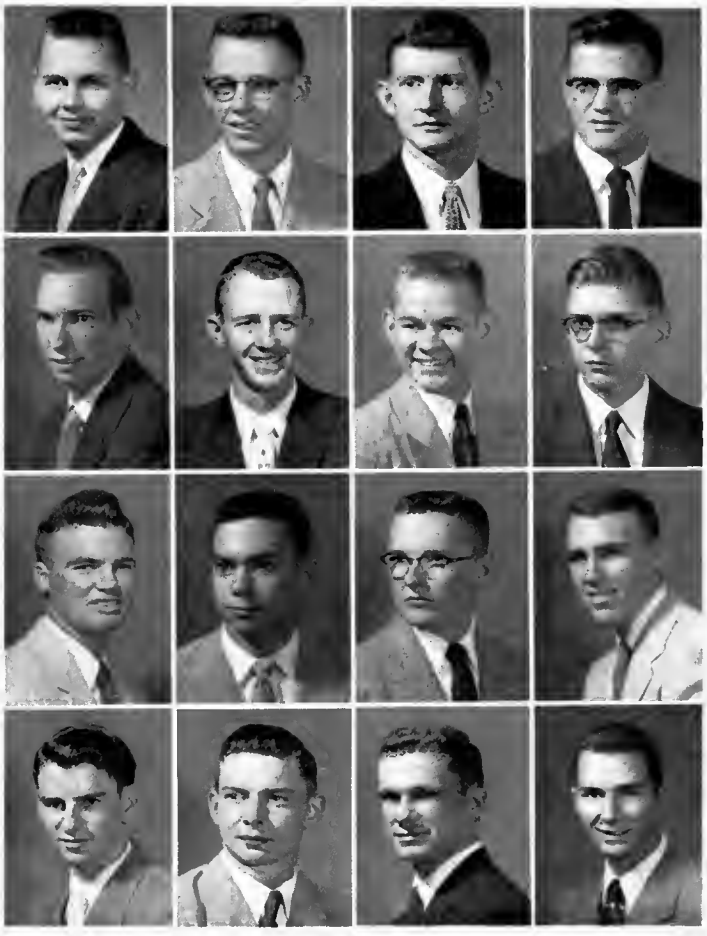
Third, proofs usually are returned promptly by the engraver. If an error has been made, there will be more time to make the needed correction.

Fourth, just as soon as all proofs for a given page have been returned, the staff can prepare the page for the printer and thus avoid the "last minute rush" that often results in inferior copy and workmanship.

Shipping Copy to Engraver

If copy is shipped to an engraver in another city, it must be well-wrapped and protected by heavy cardboard. Care should be taken to see that the photographs are not bent or

FIGURE 7.18. Each picture in this class panel is trimmed to fit the space, with the heads centered to give uniform space at the side and top of each photograph.



broken in either the wrapping or shipping process. Do not clip pictures together or clip instructions to prints with a metal clip, as this often mars the photograph. Copy should be sent by insured mail or express.

Preparing Drawings or Art Work

In preparing pen, pencil, charcoal or wash drawings for plate reproduction by the engraver, the artist should draw them so they will reduce to the size of cut wanted. They usually are made one and one-half times as large as the desired cut. It is desirable to make the drawing larger than the plate wanted since reduction minimizes any imperfections or irregularities.

Pen Drawings for Zinc Etchings

Pen drawings to be reproduced as zinc etchings must be made on good quality white drawing board. The rough outline of the drawing is made with a pencil, and then inked in with *black water-proof* drawing ink. The lines made in ink will reproduce best if they are strong, clean and black. Light or gray lines do not reproduce satisfactorily.

Pencil, Charcoal or Wash Drawings

Pencil, charcoal and wash drawings generally are reproduced by the halftone method, hence more detail and shading can be used in preparing them. White drawing board should be used. Pencil or charcoal drawings made on coarse drawing board, with heavy black lines and not too much detail, can be reproduced by the zinc etching process.

Wash drawings are made with a brush on white illustration or water color board with diluted India ink, lamp black or Sepia, and are reproduced by the halftone method.

Any drawing that is to be printed in more than one color should be discussed in detail with the engraver before the art work is done. The technique employed will determine to no small degree the cost of the plates and effectiveness of the finished product.

Good Photographs Make Good Engravings

The following four pages illustrate some of the problems commonly facing yearbook staffs in selecting photographs that will reproduce well in the finished book. This material has been made available through the courtesy of the Southwestern Photoengravers Association.

The importance of selecting only top quality photographs for the yearbook cannot be overemphasized. No amount of skillful handling by the engraver can compensate for poorly lighted, improperly developed or carelessly handled photographs. Each time a photographic image is transferred from one medium to another — from print to engraving, from engraving to printed page — it loses a certain amount of its original clarity. Good photography and competent photoengraving will add much to the attractiveness of any yearbook.

Better Impressions

WITH PHOTOENGRAVINGS

FIGURE 7.19. Enlargement of a halftone to show the dot pattern and screen effect produced by the halftone screen. Note that in the light areas of the skin the dots are small and widely separated, while in the dark areas of the hair the dots overlap. Notice how the eye blends the dots together into a recognizable image when this enlargement is viewed from a distance of six feet or more.

Copyright 1953 by Southwestern Photoengravers Association

Fig. 7.20

A good halftone reproduction is dependent on not one but many skilled craftsmen: the artist, the photographer, the photoengraver, the printer and, in the case of newspapers, the stereotyper. If any of these fails in his job, we have a poor reproduction. Since the photographer is one

Fig. 7.21

FIGURE 7.20 (above). This is a black background photograph such as you often see. The hair and clothes blend into the background until you have nothing left but the face.

FIGURE 7.21 (left). Here the use of light clothing and the addition of back lighting and hair light have separated the subject from the dark background to give a more pleasing portrait that is better for reproduction.

of the first links in the chain, he can in many ways be considered the most important.

There are probably more poor halftones chargeable to poor photography than any other cause. It is impossible, of course, to always make a perfect photograph, but it would help a great deal if every photograph were made as perfect as possible. It is true that the engraver often can improve on the photograph, but do not expect him to be a magician.

The important requirements of a photograph for general reproduction are few and, if followed, the final results will be greatly improved.

A photograph for reproduction should have a clean sharp image with proper contrast and a clear gradation of tones from highlights to shadows. It should be on glossy paper with a cold black tone.

The halftone screen has a tendency to soften and slightly diffuse and, for this reason, if a sharp engraving with plenty of detail is expected, the photograph must be in sharp focus and not diffused at the camera or enlarger.

Fig. 7.22

ing these fine gradations when reproduced with sixty or sixty-five line screens. The chief reason for this is that the fine gradations are broken up by the coarse dot formation of the coarse screens. It has been shown that only about a sixty per cent rendition of tonal range is possible in coarse screen halftones.

Prints for reproduction should be on glossy stock. Semi-matte prints are acceptable but they do not render as much in tone separation and detail as a good glossy print. Prints on rough paper, although very pleasing to the eye, do not reproduce well because the uneven surface shows in the halftone as a defect and sometimes gives a muddy appearance. Prints on a silk or linen-finish paper usually make poor halftones, as the pebbled surface causes reflections which combine with the screen of the halftone to form a pattern or moire effect. Prints should be on white stock, not on buff or cream paper. The print should have a cold bluish-black tone, not a warm tone.

Engraving film is not sensitive to tones on the red end of the spectrum and, therefore, hand-colored, sepia and brown-toned prints have a tendency to reproduce much darker than the photographs.

The majority of faults found in most photographs could have been corrected either at the camera or in the darkroom and the prints shown with this story illustrate the most common faults.

Fig. 7.23

Contrast is of great importance. There is some misunderstanding between photographers and photoengravers on the word *contrast*. Many photographers seem to think when the engraver says he wants a print with good contrast, he means strong black shadows and chalky highlights with very little or no middle tones. Such is far from the case. Prints of this type cause the engraver a lot of trouble and usually result in poor reproductions.

The engraver can not reproduce tones that are washed out in the highlights and blocked up in the shadows to the point of being so delicate as to be hardly visible in the print. A print on the slightly flat side is preferred to one of extreme contrast. On the other hand, while a photograph with very delicate gradation and long tonal ranges can be reproduced satisfactorily by use of fine screens and letterpress printing on good paper, too much should not be expected toward show-

Fig. 7.24

FIGURE 7.22 (top). The photographs on this page were made with a medium gray background which, generally speaking, is best for reproduction. However, this print has an altogether too common fault — flat lighting.

FIGURE 7.23 (middle). This picture shows the best type of photograph for reproduction. It wos made with well rounded lighting giving a nice range of tane values from highlights to shadows, and has good separation from the background.

FIGURE 7.24 (right). This print has another fault often produced by some photographers — contrasty lighting.

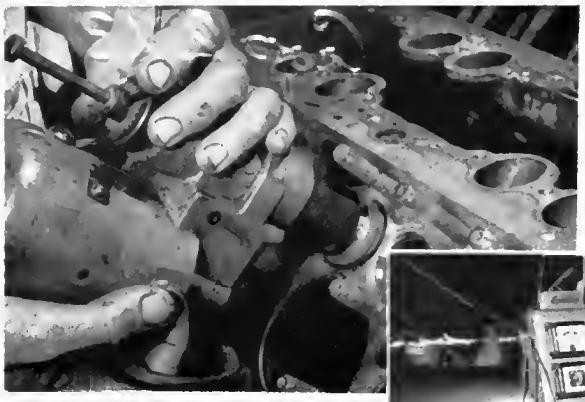


FIGURE 7.25. Do not write on back of print. It often shows through and the engraver cannot eliminate it. Write instructions or copy on a separate sheet and fasten to print with paste.

FIGURE 7.26. When packing prints for mailing, be very careful to do it properly. Breaks or cracks usually spoil the print for reproduction and show prominently in the finished halftone.

FIGURE 7.28. When paper clips are used to fasten copy or other material to the print, a mark is often left which the engraver cannot eliminate.

FIGURE 7.27. Crop marks should not be drawn on face of print. These may give the engraver trouble in squaring up the plate, and also spoil the photograph for other uses.

FIGURE 7.29. The proper way to mark a print is in the margins with ink or hard pencil, indicating the most important dimension with arrows. If there are no margins, use an overlay, being careful not to write heavily enough to make indentations in the face of the print.

Chapter 8

Working With the Printer

THE STAFF must select a printer who not only has the know-how of book printing, but who also has the equipment and trained workmen to do the job. The printer will do most of his work after the photographs have been taken, the engravings made and the copy written. In spite of this, the complete plans for the book should be discussed in detail with him while this work is still in the preliminary stages.

Work Out Detailed Specifications

The printing and binding of the book usually is the largest single item of expense in producing the annual. It is necessary to establish what this cost will be before definite plans can progress very far. The only way the printer can estimate the cost of his work is to know in detail the kind of a book wanted. It is usually advantageous to the staff to contract with the printer to do the complete job of printing and binding the book, as well as furnish the paper and covers. A written contract should be drawn up and signed, covering these details:

1. The number of books to be printed.
2. Number of pages, trimmed size of page, type size of page and size of type to be used.
3. Quality and weight of paper to be used.
4. Special sections to be printed in more than one color.
5. Method of binding.
6. Kind of covers to be used.
7. Conditions to be met for delivery.
8. Price for extra copies and extra pages, and deductions for fewer copies and fewer pages.
9. Total amount to be paid and terms of payment.

Number of Books To Be Printed

It is seldom possible to tell the printer the exact number of books wanted until after the book sales campaign has been conducted. This campaign should be conducted soon after school opens in the fall. It is usually safe to estimate about 10 per cent fewer books than have been sold on the average for the previous three or four years. The printer can be advised of the exact number of books wanted three or four months before the delivery date. He should be notified in plenty of time so he can order the number of covers and the quantity of paper needed, and estimate the time required in the print shop and bindery.

Number and Size of Pages To Be Printed

The number of pages the book is to contain will have to be estimated in the same manner as number of books wanted. The exact number can be specified after the staff has had a chance to see how the estimated budget is being met. The detailed budget is discussed in a later chapter.

There are three page sizes commonly used in printing annuals. They are 9 by 12 inches, 8½ by 11 inches and 7¾ by 10⅝ inches. Sizes given are the finished or trimmed size of the pages. These sizes are used most frequently because they can be printed in signatures of 4, 8 or 16 pages, and then folded and trimmed with minimum waste.

The printer must know the type size to be used if he is to make a close estimate of the cost of printing the book. For instance, it

requires 12 lines of 6-point type to fill a space one inch high, but only six lines of 12-point type to fill the same space. Then too, many more characters must be set to fill the line if the smaller size type is used.

The printer also must know the type area of the page so he can estimate the cost of setting the type to fill this space. He also should be shown the dummy, and his attention should be called to any illustrations that are to bleed or extend outside the type page. Cuts that have to be arranged for special layouts of this kind often require extra work by the printer. In some cases a larger size sheet of paper must be purchased to permit the bleeding of many illustrations in the printed book.

Quality and Weight of Paper

It is usually safest to specify Number 1 enamel, the best grade of enamel paper. However, Number 2 enamel is sometimes used and often is quite satisfactory. It has been estimated by yearbook printers that the difference between the cost of Number 1 enamel and Number 3 enamel for the yearbook is usually less than 1½ per cent of the total budget. It would seem wise, therefore, to get a good grade of paper, as the quality of paper will greatly determine how clearly the photographs will be reproduced on the printed page.

Most yearbooks are printed on 80- or 100-pound stock, usually referred to as "substance 80 lb." or "substance 100 lb.," and commonly written in contracts as:

> "Paper Stock to be 25 by 38-80 (substance 80 lb.) Number 1 enamel."

This means that one ream (500 sheets) of the paper cut to 25 by 38 inches will weigh 80 lbs.

The weight of the paper determines the thickness of the sheet. Thus, a book printed on 100-lb. enamel would be 25 per cent thicker than the same book printed on 80-lb. paper. Most printers maintain that just as good an impression can be made on 80-lb. paper as on 100-lb. paper, and this probably is true. Sometimes, however, the staff will specify 100-lb. paper to increase the thickness of the book. They will, of course, have to pay 25 per cent more for the paper used (for the same number of pages) since paper is sold on the basis of weight. In some instances 70- or 120-lb. paper is used in printing annuals.

Special Sections Printed in Color

To enhance the beauty and appeal of yearbooks, the opening pages, division pages and sometimes other sections of the book are printed in two, three or four colors. The printer must have this information when estimating the cost of the job. Books usually are printed in signatures of 4, 8, 16 or 32 pages. This means that one sheet of paper will fold to make 4, 8, 16 or 32 consecutive pages of the finished book. Thus, pages to be printed in more than one color cannot be "dropped in" at any point desired by the editor without increasing the printing cost. The printer can assist the staff in arranging the color work so that it can be printed and inserted in the book at the lowest possible cost. For example, suppose the printer has a press that will print 16 pages on one sheet of paper (or in one signature), and the staff desires to have the opening section of eight pages and four division sheets printed in the same three colors (black is called a color in the printing trade). How can this be done most economically?

The printer probably would print the entire 16 pages in one signature. He would arrange the pages so that the first eight (opening pages) could be trimmed from the remainder of the printed signature and folded to make pages one to eight inclusive. He would then trim each of the four division sheets so they could be "tipped-in" at designated points in the book. A "tip-in" usually is one sheet, such as a division page, which is "tipped" or glued to a preceding or following signature in the book (or between pages eight and nine of a 16 page signature) before it is

FIGURE 8.1 (right). This page shows a headline properly placed with plenty of white space. The text copy is written to fit the space, and the cutlines are placed near the picture they describe.

Football

Three "news" lift the Gophers

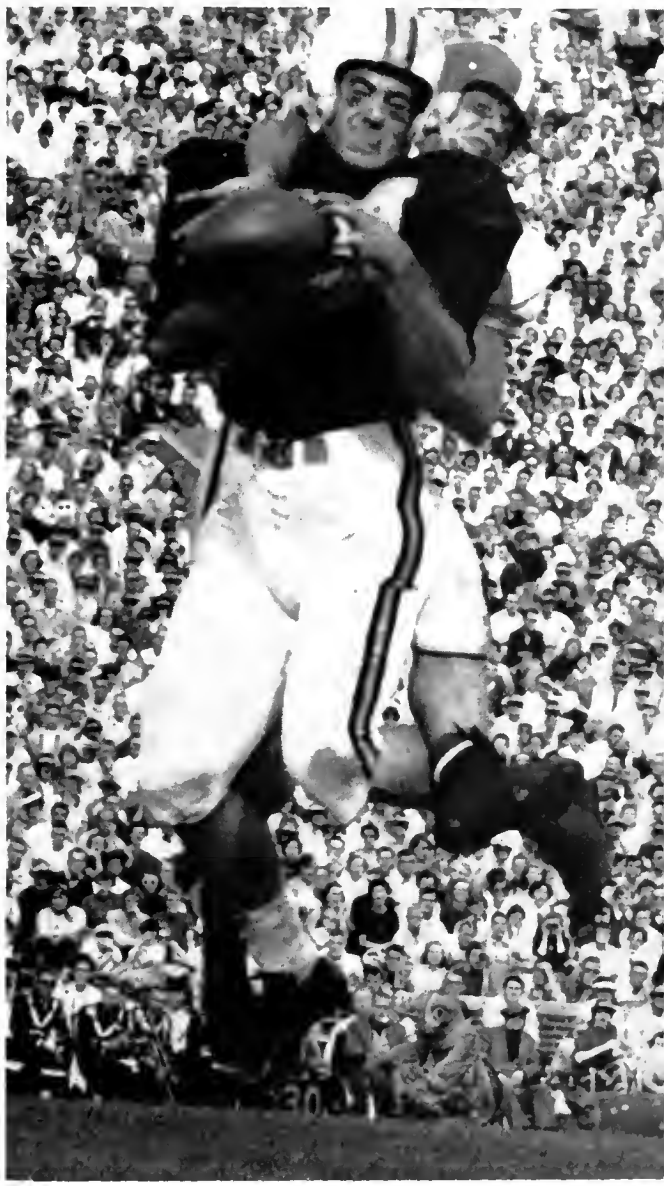
Minnesota had a new coach, a new offense and a new brand of football this year. It all added up to the best season the Gophers have had since 1919, for they finished with a seven and two record and an unexpected fourth place in the Big Ten.

When Murray Warmath arrived last year, an almost unknown in this sector of the country, he began in his soft-spoken, quiet way to mold a real team. Spring practice was spent almost entirely in installing Warmath's split-T offense, which was new to the players.

A sound fundamentalist, Warmath worked hard to drill his players in the basics of split-T football. Speed was the keynote of his offense — the new formation seemed made to order for the small, fast backs. When the season opened Minnesota had one of the lightest backfields in the school's history — it averaged only 182 pounds.

The expected "razzle-dazzle" style of the new offense wasn't evident in the Gopher's first game. They didn't need it, though, to beat Nebraska, 19 to 7. Both teams stayed close to the ground and played power football. Despite their two-touchdown margin, the Gophers were not sure of victory until the closing seconds of the game, when Pinky McNamara smashed over left guard from less than a yard out to score his team's third touchdown.

Leaping high, Bob McNamara grimaces as he grabs a Gene Cappelletti pass from a Nebraska defender.



Onrushing Nebraskans Wagner (65) and Glantz (79) attempt to stop Ralph Goode (40) from receiving this Gopher aerial.

bound into a whole. This is hand work and adds materially to the cost of printing the book. The dummy should be carefully planned and paged so the color inserts will come at the end or in the middle of the printed signature. If this is not done it will be necessary for the printer to slit the folded form by hand to tip-in the division page. This again increases costs and slows production. In planning the dummy it sometimes is necessary to add or eliminate a few pages in some sections of the book so the color inserts can be economically tipped-in at the end, beginning or middle of a signature.

Specify Method of Binding

There are four common methods of binding yearbooks:

1. Saddle-stitched binding.
2. Side-wire stitched binding.
3. Spiral binding.
4. Sewed binding.

The saddle-stitched method of binding usually is used on books having only a few pages and a flexible cardboard or heavy paper cover. One of the advantages of this type of binding is that the pages of the book can be opened out flat when being read. This is not possible with books that are side-wire stitched. The printer must know that the book is to be saddle-stitched before a single form is printed. This is imperative because the printer will have to place the first eight pages in the book on the same signature with the last eight pages in the book (if 16 page signatures are being used). Succeeding signatures would have to be handled in the same way. After all the signatures have been printed and folded, the first signature (containing the first and last eight pages in the book) is opened flat at pages 8 and 9. The second signature is opened in the same way and placed on top of the first signature. Succeeding signatures are manipulated in the same manner, until all signatures are in order. Using a wire-stitching machine, two or three wire staples are then forced through all the signatures in the gutter of the book. These staples also pass through the cover at the same time and are clenched. Thus, all the signatures are attached to the cover forming the finished book or booklet.

Side-Wire Stitched Binding

The side-wire stitched method of binding is used on some high school annuals and on a few college yearbooks. It is probably the most economical method of binding books with too many pages to permit saddle stitching. However, the book cannot be opened out flat at the binding edge, and from this standpoint is not so satisfactory as the other methods of binding mentioned. If the book is to be side-wire stitched, the folded signatures are placed in order, one on top of the other (they are not opened in the middle). The cover is then creased and fitted around the book. Often glue is applied along the binding edge before the cover is placed in position. A wire-stitching machine then forces wire staples through the cover and the assembled pages front to back, about one-fourth inch from the binding edge. These staples are clenched by the machine, completing the operation. This method of binding is usually most satisfactory if a pliable cover stock is used. It is difficult to do a first class job by this method with a stiff cover.

Spiral Binding Method

The spiral binding method is used extensively on small yearbooks. Printed signatures of the book are placed in order in the same manner employed for side-wire stitching. The front and back lids of the cover are put in position. The cover is not joined around the binding edge of the book. A machine is used to punch or cut slots through the cover and printed signatures about one-fourth inch from the binding edge. About one-eighth inch is then trimmed from the binding edge, so all pages will be separated. Coiled wire or plastic is then threaded through the slots to hold the cover and pages in place. This method of binding is economical and allows the pages of the book to be opened out flat. It is not advisable to print too near the binding edges of pages, as some of the printed material would be destroyed when holes for binding are punched. This method of binding is not so substantial as some of the other methods, but will give excellent service if the book is handled with care.

Sewed Binding Most Satisfactory

Sewed binding, of which THIS BOOK is an example, is the most satisfactory method of binding an annual. It is durable, allows easy opening of the book and usually is employed when a stiff cover is used. The durability of the sewed binding depends upon how well the forms are sewed to the cloth which holds them together. This cloth is then carried over to the front and back lid of the cover and glued underneath the fly leaf. It is a good plan, on books containing many pages, to specify that heavy re-enforcing tapes be sewed to the forms and glued under the end sheet in addition to the cloth joint.

Specify Kind of Cover Wanted

The printer must know the kind of cover wanted for the annual if he is to estimate the cost of this item. There are many types of covers available. The printer usually can show samples and give approximate costs of the various kinds. Since the yearbook is a memory book and will be kept by the owner for many years, it is well to purchase as good a cover as the budget will allow. Small yearbooks are often bound in tough, flexible cardboard covers. These are manufactured in many colors and finishes. The most satisfactory cover is, of course, a stiff binding similar to that used on textbooks, novels and other books kept and used over a period of years.

The color selected for the cover should be in harmony with the general color scheme of the annual. The lettering and any printed or embossed design used on the cover will be more effective if it employs the same style of lettering and art work as the theme or general plan of the book.

While the printer often purchases the covers and includes the cost in his estimate, this is not always the case. Specifications must be clear on this point. In recent years some yearbook staffs, particularly on large annuals, purchase the covers direct from the manufacturer and have them sent to the bindery. This plan has the advantage of allowing the staff to deal direct with the cover maker and discuss in detail the materials and designs to be used. However, the printer should also be consulted in this matter. A complete dummy, made from the paper to be used, and sewed and shaped by the bindery, must be sent to the cover manufacturer so that the cover will fit the annual. If the staff orders the covers direct from the manufacturer, it must assume responsibility for these matters and make sure the covers are delivered to the bindery on schedule.

Conditions for Delivery

The specifications should give the date the books are to be delivered. To meet this delivery date, the printer must have the copy at definitely scheduled times. On a large annual the printer commonly requires that one-half of the copy with corresponding cuts and final printing order and specifications (number of books and number of pages) be delivered to him at least eight weeks before delivery date, with final copy and cuts delivered four weeks before delivery date. When the schedule is set up, it must be followed. If the staff is three or four days late getting copy to the printer, the delivery of the books may be delayed several weeks because the printer may have other jobs scheduled for the presses and the bindery and would have to cease working on the annual until it can again be worked into his production schedule.

The printer must have the copy in plenty of time if he is to do a good job of printing and binding the yearbook. He knows better than anyone else how much time will be required to do the job. Some printers demand that all copy for the yearbook be delivered to them two or three months before the delivery date of the book. The staff is not justified in entering into an agreement of this kind without making a serious effort to find a printer who can do the job in less time. After all, the staff owes a responsibility to the purchasers of the book. Students buying the annual have a right to expect the book to give as complete a history of the school year as possible. If copy must be delivered three months before the book is distributed, only the activities of the first half of the year can be covered.

Extra Pages and Extra Copies

It usually is not possible to specify the exact number of books and pages wanted at the time

. . . and readin', writin' again head the list

Recognition is given to Doretta M. Schlaphoff, new dean of the School of Home Economics.

★ The '54–'55 school season began in earnest with the kick-off of the first football game and many teas and mixers.

As summer days dwindled into fall weeks, readin' and writin' took up where swimmin' and fishin' were forced to leave off. New classes brought many new faces, but also revived some of last year's adventures and misadventures. And finally you realized you were back in school.

Warm fall days draw beads of perspiration as students and instructors meet outside for classes. Students insist that concentration is at a higher peak when they're in the correct setting on days like these.

The first football game against Colorado A&M, brings ardent Wildcat supporters out in the open again . . . . this time to cheer for their favorite team. Studies go to the back of collegiate heads, as Corky Taylor (23) helped to renew football enthusiasm at Kansas State.

the contract is made with the printer. The agreement should have a clause stating the price for additional books and also the amount to be deducted for fewer books than specified in the contract. It is standard practice to state the price for additional signatures of eight or 16 pages, and the deductions from the contract price are made on the same basis. However, the printer must know the number of books and number of pages wanted before covers and paper are ordered and before the first form is printed.

Terms of Payment

The contract will set forth the total amount to be paid the printer for work and materials furnished. Since the printer usually is the last concern to work on the annual and hence the last to be paid, he is justified in demanding satisfactory guarantee of payment or in shipping the books C. O. D. In most cases, the school's credit rating is such that the printer will ship the books on open account.

General Clauses Often Included

Most printing contracts contain general clauses, in addition to those just described, stating the type faces available, the kind of machines to be used to set the type, the kind of ink to be used, quality of press work to be done and the extra charges for overtime and authors' alterations. The staff should read the contract carefully and understand all the terms so it can fulfill its part of the agreement.

Establish Typographical Style

The editor should discuss in detail with the printer, while the book is in the planning stage, the type faces and sizes of type for body copy, headlines, captions, identifications, subheads and initial letters. The type selected should be readable and should add beauty to the book.

The printer generally has a type specimen book showing all the type faces and the different sizes which he has available. The type to be used for the body or text copy ought to be selected first. Body copy for annuals usually is set in 10-, 12- or 14-point type, and often leaded from 2 to 4 points between each line. In general, body matter is made more readable by moderate leading between lines. Lines which are too wide add to the difficulty of reading. Typographers have developed a table of minimum and maximum widths of lines which will permit easy reading of the sizes most commonly used for body type. It is:

8-point	9 to 13 picas
10-point	13 to 16 picas
12-point	14 to 21 picas
14-point	18 to 24 picas
18-point	24 to 30 picas

A pica is one-sixth of an inch. Thus, a line of body copy set in 10-point type should not be more than 2⅔ inches wide for good readability. As the type width of most school annual pages varies from 5 to 7¼ inches (depending upon the trimmed size of the page and the width of the margins), it usually is advisable to set body copy in two columns as has been done in THIS BOOK.

Figures 8.1, 8.2, 8.3 and 8.4, actual pages from yearbooks, all illustrate effective ways of setting body copy.

The type used for headlines should not be so large and black that it dominates the page. Usually 18-, 24- or 36-point type will be satisfactory, depending on the face selected. When headlines are written to extend across two pages (as is often done on two-page spreads) the type should be at least 36-point. Headlines set in "caps and lower case" (that is, the first letter in each word set in a capital letter and the remainder in small letters) are more easily read than headlines set in all capital letters.

Headlines are more effective if they have plenty of white space. They should not be placed too near illustrations or copy — "allow a little air." They should be written to fit the space provided for them on the page. Figures 8.1, 8.2, 8.3 and 8.4 show how this can be done.

FIGURE 8.2 (left). The feature headline omits capital letters and has plenty of white space. All copy is kept within the type margins even when illustrations bleed. Note use of boldfaced type to begin each cutline.

Adopt Uniform Style for Captions

Cutlines and identifications of pictures in annuals are commonly set in 7- or 8-point type, and sometimes in 6-point. Six-point type in most faces is difficult to read. Cutlines and identifications usually are set in a small type, but often in the same face as text copy.

Cutlines and identifications of pictures in look better if the lines are the same width as the cut, as illustrated in Figure 8.3, picture at top of page. However, if the cut bleeds off the page as shown in Figure 8.3, bottom picture, the type should be kept within the type margins as discussed in Chapter 4. Cutlines can be made to appear more interesting by setting the first two or three words of copy in capital letters or boldface type as shown in Figures 8.1 and 8.2.

It is sometimes a good plan to set identifications for wide cuts in two columns as in Figure 8.5. This is easier to read and also more economical, especially if the type is set on a linotype. The ordinary linotype will not cast a line of type more than 30 picas long. If a longer line is required, it must be cast in two slugs and fitted together by hand. Cutlines and identifications should be set in uniform typographical style throughout the book. In Figure 8.5, the name of the organization is set in all capital letters, followed by a dash. *Back row* is set in italics, followed by a colon, and the names are set in standard face. Minute details of this kind must be worked out with the printer if uniformity is to be achieved for all captions and identifications in the book.

Careful consideration should be given to the typography of class pages, so that the picture of each person on the page can be easily associated with the printed name. Figures 8.6 and 8.7 show different ways of accomplishing this.

Subheads and Initial Letters

Subheads, or breakers as they are sometimes called, are used at intervals of about every two or three paragraphs in long articles of text copy to let light into the type mass, and make it appear more inviting. The line appearing just before the beginning of THIS paragraph is an example of a subhead. The most common style of a subhead is a single line in the boldface version of the type being used for text copy. Sometimes subheads are set in all caps, or in caps and small caps.

The extensive use of initial letters in yearbooks is debatable. Text copy in the majority of yearbooks seldom occupies more than one-half of the page and often less than that. An initial letter when used with a small block of copy tends to make it appear spotted. The purpose of the initial is to call attention to where the reading matter begins and to dress up an article or a page. Perhaps the safest plan in printing the annual is to use initial letters only at the beginning of general articles, such as one covering the football season, the administration, the organizations, etc.

The initial letter should be in harmony with the body type used. Since the initial letter is the first letter in the first word in the article, the effect will be better if the remainder of the word is set in capitals. If the first word is short, the second word also is often set in capitals. The copy in Figure 8.3 shows how the initial letter is used.

Use Layout Sheets Properly

A layout sheet, properly used, is the most satisfactory method of indicating to the priuter exactly where engravings, headlines and copy are to appear on the page. Layout sheets are often printed, but if the book is a small one they easily can be drawn. The layout sheet should be slightly larger than the trimmed page of the annual. Figure 8.8 shows a simple, yet workable, layout sheet. The outside rectangle A is the size of the trimmed page, and rectangle B is the exact size of the type page. A layout sheet for a right-hand page is slightly different from the one used for a left-hand page, if the inside margin of the page is made slightly narrower than the outside margin, as suggested in Chapter 4.

FIGURE 8.3 (right). This page shows an unusual placement of the headline. The cutline is set the same width as the picture (upper right) and the identification (bottom) is kept within the type page.

"HOW 'bout a Hawaiian doll?" the proprietor of the campus doll shop urged Joe College in Birch Hall's winning Vodvil skit, "A Guy and 'IS Doll."

Joe nodded an emphatic "no" but thought he might try the French doll.

After looking at the flapper, ballerina and other exotic dolls, the dissatisfied fellow spied the doll of his dreams.

"There she is — The ISC Doll!" he exclaimed as Joe found the "doll" he was searching for in the shop.

Birch Hall was awarded the 1954 scholarship traveling trophy for the freshman dormitory with the highest grade-point average.

The new school year brought more honors to Birch. The dorm received first prize for Homecoming decorations in the Women's Dormitory Division.

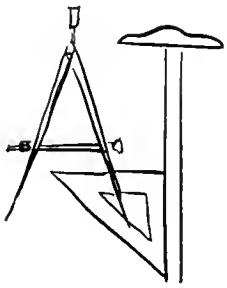
Birch Skit Wins Veishea Vodvil

"Blue Heaven" was Birch Hall's big social event of the year. Silver stars against a blue backdrop formed decorations for the annual fall formal dance.

"Have a good time, and tell him 'Hi' for me!" "I will," her roommate answers as she goes out the door to meet her date.

First Row: Hartert, Conn, Ferguson, Doolittle, Morgensen (Sec.), Gerling (Treas.), Fuller, Stewart (V.P.), Pieper (Pres.), Thiessen, Johnston, Abbott, Chambers. *Second Row*: Kaufman, Bittner, Goffinet, Osborn, Kracaw, Jacobs, Kennedy, Austin, Hightshoe, Jentz, Gough, Jones, Cline. *Third Row*: Longnecker, Averill, Johnson, Hoxie, Kies, Briggs, Dillon, Bunch, Holbrook, Jeske, Laverty, Hawk, Gahm. *Fourth Row*: Kingsley, Anderson, Burnett, Landsness, Haller, Leary, Dissinger, Busse, Loges, DeHaven, Eno, Lyle, Gauger.

SING A SONG, TYPE



Technically speaking, technical subjects are workable subjects. They add spice to our school days; learning that can be applied today and in years to come. Business minded youth flock down the halls to the wide variety of business classes, future housewives study the art of home economics, social butterflies brush up on etiquette, and young artists develop artistic skills, each working to build a career.

JUDITH Woolbright patiently poses as Alberta Matzke applies her talents to a chalk drawing she is making in an art class of Mr. Schildknecht.

AS the class watches, Miss Hilda Kreft demonstrates the wrong way to hold a coffee cup for her Social Practice class.

FIGURE 8.4. This two-page spread illustrates the excellent use of white space. It demanstrates that the headline can be printed in small type if given plenty af white space. Nate haw the right margin af the bady copy is set ragged to create a navel effect.

INE, OR RUN A MILE, IT'S TECHNICAL

IN one of the classes in the busy Commercial department which prepares young people for positions directly after graduation from high school is Patricia Shipp who is taking dictation from Miss Arete Covey in Shorthand.

WHILE other members of the Mechanical Drawing class work on their individual problems, Mr. Floyd Tobrocke discusses Robert Thom's drawing with him.

MR. John P. Lahr and his class in Retail Selling observe the correct procedure of salesmanship as shown by Barbara Ellis as the sales girl and Evon Crick and Dean Patterson, customers.

VOICE CLASS—*Back Row:* Jimmy Hotson, Robert Hurr, Dave Smith, Duane Butrum, Bob McCandles, Joe Aegerter. ● *Third Row:* Jo Ann Jackson, Barbara Cary, Eula Blnom, Kaye Clark, Mary Moore, Billy Chadwick. ● *Second Row:* Miss Violet Clausen, Jess La Puma, Mary Jane Prock, Nora Pearce, Judy Fenton, Pat Akes, Carl Fordyce. ● *Front Row:* Darlene Hyzer, Anna Graybill, Carolyn DeLapp, Catherine Hudson, Janice Segler, Barbara Day, Don Dewey.

A HARMONIZING SESSION, with Claudia Hayden at the piano, is enjoyed by members of the A Capella Choir.

FIGURE 8.5. The identification over the group is set in two columns for easy readability. The same typographical style, in every detail, was used for all cutlines in the book.

Figure 8.9 shows how the layout sheet appears when it is ready for the printer. The engraver's proofs are pasted into position, the headline is lettered in by pen or pencil, and the different blocks of copy are indicated by A, B and C. The name of the book and the page number are placed in the upper corner of each layout sheet.

All copy is typewritten and double spaced, with wide margins at the left-hand side and top of the sheet, as illustrated in Figure 8.10. This space is needed by the printer for writing instructions for the typesetters. A convenient size copy sheet is 8½ by 11 inches. The name of the book and the page number are typed in the upper right-hand corner of

BEAMING SENIORS proudly admire their shiny new class rings. They are Barbara Sims, Janet Baldwin, Darrylene York, and Donna James.

FIGURE 8.6. This class page makes it easy for the reader to match the name with each picture. The alphabetical arrangement of pictures and write-ups simplifies the reader's job of finding the identity of each person pictured.

Seniors '55

CAYTON, MICHAEL ARTHUR

CHADWICK, WILLIAM EUGENE: Art Contest 3; A Cappella 3, 4.

CHAMBERS, WANATTA CAROL

CHAPMAN, ALICE LAVON

CHILDS, DIANA MAE: Alpha 2, 3, 4.

CHRISTIAN, DEAN

CHUMA, ANNA MARIE

CLEVENGER, SHIRLEY SUE

COLE, DOROTHY ELEANOR: Speech Arts Club 3, 4; Nor'easter Staff 4; Student Council 3.

COLLETTI, ANDREW FRANKLIN

COLLEY, THOMAS EDWARD: Track Team 3, 4; Stage Crew 3, 4.

COLLINS, DEAN

COLVIN, VERN O.

COLYER, JOYCE FAY: Olympic Club 3, 4; Alpha 3, 4; Baseball Student Manager 3; Swimming Student Manager 4; Girls' Intramural Letter 3.

COMBY, MARYLN ANN: Future Homemakers of America 4; Y-Teen 4.

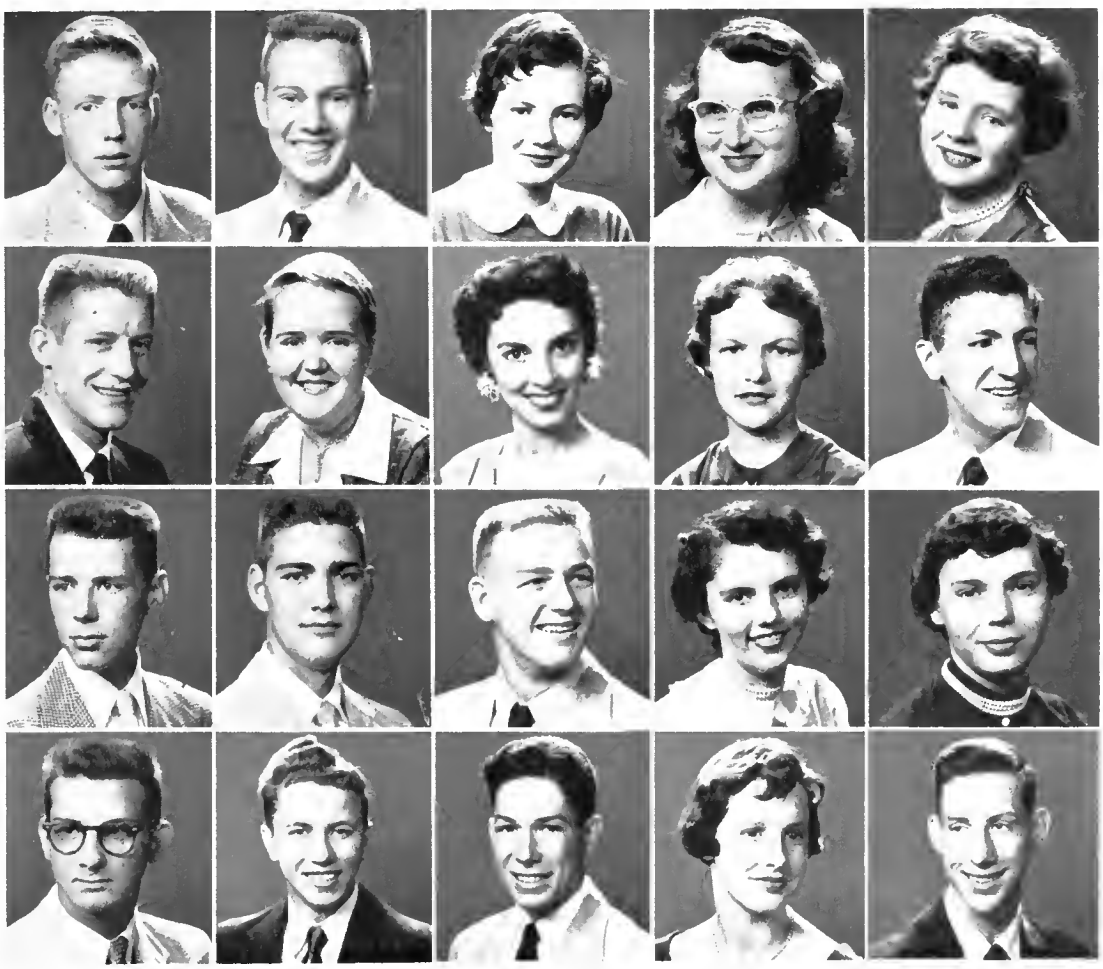
CONTI, VINCENT

COOK, JAMES GILBERT

COOK, WILLIAM RAY: Benton 2, President 3; Student Council 2.

CORSON, SHIRLEY ANN

COURTIER, KENNETH CLYDE



Cayton, Michael Arthur
Chadwick, William E.
Chambers, Wanatta Carol
Chapman, Alice Lavon
Childs, Diana Mae

Christian, Franklin Dean
Chuma, Anna Marie
Clevenger, Shirley Sue
Cole, Dorothy Eleanor
Colletti, Andrew Franklin

Colley, Thomas Edward
Collins, Dean
Colvin, Vern
Colyer, Joyce Fay
Comby, Maryln Ann

Conti, Vincent
Cook, James Gilbert
Cook, William Ray
Corson, Shirley Ann
Courtier, Kenneth Clyde

FIGURE 8.7. This panel demonstrates a method of placing the name directly below each picture. The names are set and proofed and each name is pasted in place before the halftone is made. The names must be set large enough so they will be readable after the panel is reduced by the engraver.

each sheet. Copy that is to appear in position A on the layout sheet is marked copy A. It usually is best to type the material for each block of copy on a separate sheet, unless both blocks of copy are to be set in the same size type as would be done with the copy shown on the bottom sheet in Figure 8.10.

When copy is completed it can be attached to the proper layout sheet with a clip. The manuscript should not be rolled or folded, but packed flat in a box or large envelope. *Always keep a carbon of all manuscripts for protection against loss in transit or at the printers.*

Estimating Copy To Fit the Space

It is important to write copy to exactly fit the space provided for it if the pages of the annual are to balance. When the layout sheet has been completed, it is easy to measure the space left for text copy and picture identifications.

To determine the amount of copy needed to fill the space, it is necessary to know the size and family of type to be used. Suppose 12-point Garamond is selected and the space to be filled is 20 picas wide (a pica is one-sixth of an inch) and three inches deep. The "set width" of 12-point Garamond is 2.3. Set width is the average number of characters of a type that can be set in a line measuring one pica in width. The number of characters in a line includes all letters, punctuation and spaces between words. The printer will know the set width of the type selected in all sizes, or can easily obtain this information.

By multiplying the measure of the line (its width in picas) by the set width, the character

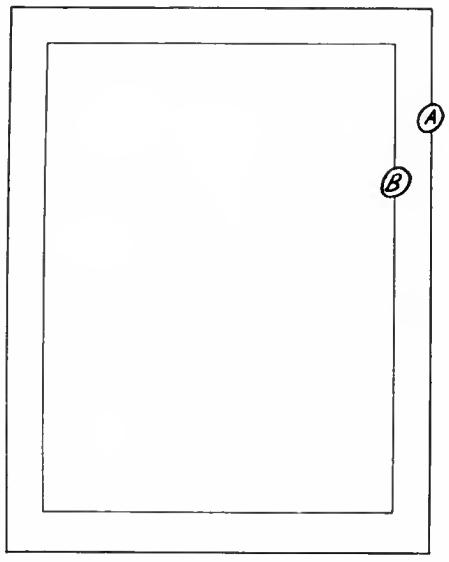


FIGURE 8.8. A layout sheet is slightly larger than the trimmed page of the annual. Rectangle A is drawn the exact size of the trimmed page, and rectangle B is the exact size of the type page.

count of the line is found. Thus in a line 20 picas wide there are 20 times 2.3 or 46 characters of 12-point Garamond.

One more factor must be calculated before the problem can be solved. Type sizes are expressed in points. A point is 1/72 of an inch (in height). Thus, 12-point type is 1/6 of an inch high. In other words, six lines of 12-point solid will take up one inch in height. Therefore, in writing copy for a space 20 picas wide and three inches high, set the typewriter to 46 characters and write 6 times 3 or 18 lines. If the type is leaded (extra white space allowed between lines) the number of lines per inch would be less. Suppose 12-point type is two-point leaded instead of set 12-point solid. Then the number of lines per inch would be 72 divided by 14 or 5 1/7 lines per inch. The 1/7 of a line would be disregarded unless the space to be filled was seven inches or more high.

As soon as the type face and size have been selected, it is a good plan to work out a chart

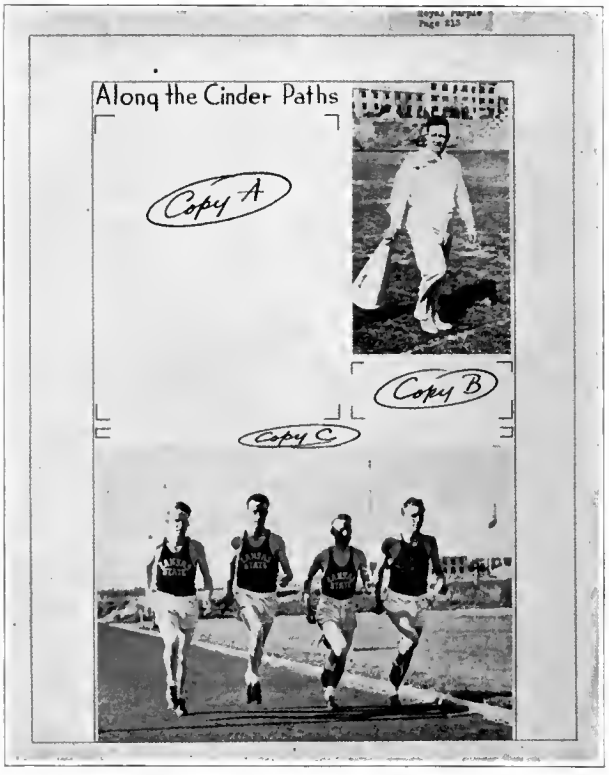


FIGURE 8.9. A layout sheet as it appears when it is ready for the printer. Proofs of illustrations are pasted into position, headlines lettered and copy blocks indicated by A, B and C.

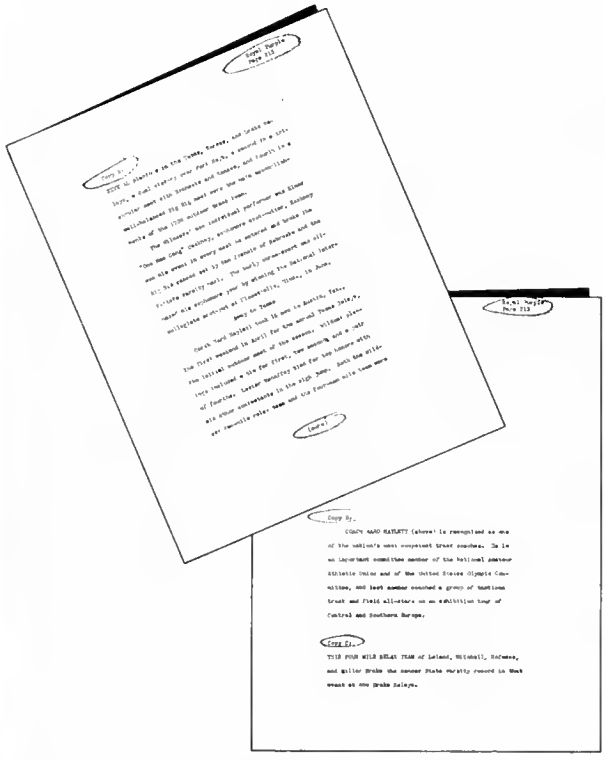


FIGURE 8.10. All copy is typewritten and double spaced with wide margins. This space is used by the printer for writing instructions to the typesetters. Copy that is to appear in position A on the layout is marked Copy A.

as shown. The chart gives the number of characters of 12-point Garamond for columns of varying widths.

Width of col. in picas	10	12	16	18	20	22	26	30
Number of units per line	23	28	37	41	46	51	60	69

With a chart of this kind, it is easy to show the copy writer the number of characters wanted for each line. If the width of the column is 26 picas, the number of units required is found directly below number 26. In this table it is number 60. The number of lines required is computed as indicated.

It is a good plan to have the printer check the chart to be sure no errors have been made.

Square-Inch Method of Estimating

The square-inch method of estimating copy is not so accurate as the character count method, but is sometimes used by editors of yearbooks in giving out assignments before the exact space to be filled has been determined. It is frequently employed in writing short cutlines and picture identifications.

First, the number of square inches in the given space is determined by multiplying the width by the height in inches. For example, the dummy sheet may call for a block of copy 3 by 4 inches. This would total 12 square inches.

Second, a table showing the number of words that will fit into one square inch of space, when set in a given size, is consulted. This table is used by the printers throughout the trade:

Size of type	No. words per sq. in. when set solid	No. of words per sq. in. when set 2-pt. leaded
6 pt.	47	34
7 pt.	38	27
8 pt.	32	23
9 pt.	27	20
10 pt.	21	16
11 pt.	17	14
12 pt.	14	11[1]

If the copy is to be set in 8-point solid, 32 words will fit into one square inch of space. Thus, the total number of words required for the entire space will be 12 (number of square inches of space) times 32 (number of words per square inch) equals 384 words.

It must be remembered that this method is only an approximation. Copy prepared on this basis should be retyped using the character count method if you need to know exactly how much space the copy will take.

Any method of estimating copy should be tested by sending one or two pages to the printer early, and having them set in the type faces and sizes selected for the book. Any errors in estimating copy will become evident by using this plan.

[1] Albert A. Sutton, *Design and Makeup of the Newspaper,* page 168, New York: Prentice-Hall, Inc., 1948.

Chapter 9

Production of Yearbooks by Photolithography[1]

Within the last 30 years, the development of photolithography has brought about major changes in the printing industry. A great deal of money, time and experimentation has gone into the growth of lithography. The results have been far reaching, particularly in specialized fields such as 4-color process printing, large posters, magazines, photographic publications and school yearbooks. The purpose of this book is not to question whether letterpress or lithography gives better results in the production of a yearbook, but to mention the availability of both methods and to show examples of each.

In its infancy, photolithography — often called offset printing or lithography — was used as an inexpensive method of reproducing any kind of copy that could be placed on a sheet of paper. This hit or miss reproduction of typewritten copy, drawings and snapshots often produced haphazard results, no more comparable to the work of today's commercial lithographers than a child's hand-cranked, rubber-type printing drum is comparable to today's letterpress printing.

H. C. Latimer explains the term "lithography" as:

> Lithography is the printing process in which the printing image and the non-printing areas of the printing plate are both on the same plane, or level, as compared to relief (letterpress) or intaglio (gravure).
>
> The term lithography includes offset lithography, offset printing, photo-offset, photolithography, planography, etc.; in each, the basic method is the same. It is a chemical process dependent on the principle that grease and water do not mix. The basic principle was discovered by Alois Senefelder in 1798 after thousands of experiments.[2]

Chapter Printed by Lithography

This entire chapter is printed by lithography (offset) to enable faculty advisers and staff members to compare it with the other chapters, which are printed by letterpress. Several actual pages from college and high school books have been reprinted in this chapter to illustrate results in annuals printed by the lithographic method.

Most of the concerns that do printing by both letterpress and lithography agree that top quality can be obtained by either method and that the cost is comparable. The choice between the two methods should be determined by the material to be printed rather than the cost alone, since the two methods solve the printing problems by entirely different operations. The final decision as to which method will be used must be reached only after careful consideration by the yearbook staff. Each method has its own advantage.

When the yearbook staff decides to have the annual printed by photolithography, it is advisable to select a firm with experienced workmen and proper equipment to do the job. All of the large houses specializing in printing yearbooks offer many aids to the staff. Salesmen representing the better concerns are well informed and can help the staff plan and prepare copy and suggest methods to finance the undertaking.

[1] This chapter was lithographed by the Taylor Publishing Company, Dallas, Texas.

[2] H. C. Latimer, page 280, *Eighth Production Yearbook*, 1948, Colton Press, Inc.: New York.

Continued on Page 142

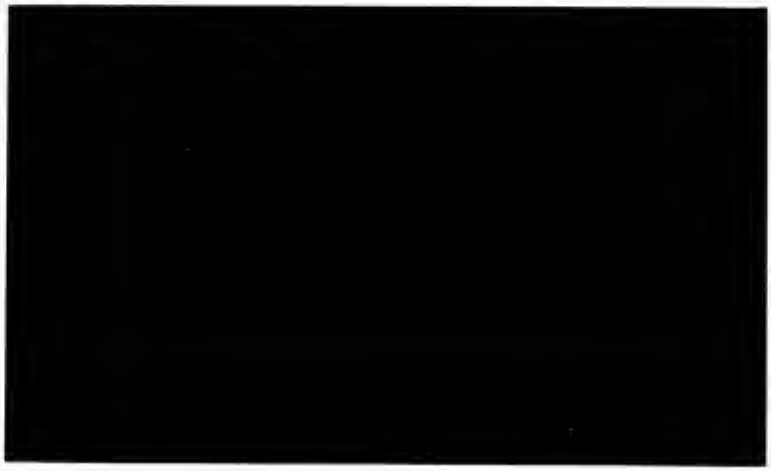
Front row: Mayrene Maxwell, Donna Scriven, Betty Hara, Donna Kenzy, Billye Murphy, Kay Adams, Donna Lowry. Middle row: Miss Janelle Mohr, sponsor, Mrs. Fawntine Black, sponsor, Carol Mayborn, Louise Hawk, Adele Fuller, Lila Lemon, Jeanne Wolf, Sharon Sievers, Rita Carroll, Marilyn Seger. Back row: Miss Ada Winans, sponsor, Phyllis McCaffree, Sally Abbott, Joyce Taylor, Gayle Sample, Myrna Barfoot, Eloise Baker, Sue Snider, Carol Busacker, Madeline Bahn, Sharon Nosker, Jane Lyon, Sharon Rhoades, Karen Stiles, JoAnn Shepard, Virginia Simmons, Miss Mabel Yensen, sponsor, Liz Banghart.

NIKE GIRLS STRESS SERVICE

Leading Nike members this year were Donna Lowry, secretary; Marilyn Seger, treasurer; Mayrene Maxwell, president; and Betty Hara, vice president.

"We are gathered together today as a girls' service organization" is the statement with which the Nike girls open each meeting. Nike Club is sponsored by the local Business and Professional Women's Club.

Among the activities of Nike girls are the Valentine party for the Torrington orphanage, "Meals for Millions," the annual parent-daughter banquet, and the Nike information desk.



Nike's float should have led us to victory in the Homecoming game.

FIGURE 9.1. The paste-up when it is ready to be photographed for the line negative. The block areas are reserved for the halftone negatives which will be stripped-in on the line negative after it has been made.

Front row: Mayrene Maxwell, Donna Scriven, Betty Hara, Donna Kenzy, Billye Murphy, Kay Adams, Donna Lowry. Middle row: Miss Janelle Mohr, sponsor, Mrs. Fawntine Black, sponsor, Carol Mayborn, Louise Hawk, Adele Fuller, Lila Lemon, Jeanne Wolf, Sharon Sievers, Rita Carroll, Marilyn Seger. Back row: Miss Ada Winans, sponsor, Phyllis McCaffree, Sally Abbott, Joyce Taylor, Gayle Sample, Myrna Barfoot, Eloise Baker, Sue Snider, Carol Busacker, Madeline Bahn, Sharon Nosker, Jane Lyon, Sharon Rhoades, Karen Stiles, JoAnn Shepard, Virginia Simmons, Miss Mabel Yensen, sponsor, Liz Banghart.

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Nike's float should have led us to victory in the Homecoming game.

FIGURE 9.2. The completed page as it was finally printed in the yearbook was made from four negatives stripped together. This plan permits special treatment of each photograph, thus insuring better quality.

Photolithographic Process

Although it is impossible to give a detailed description of the photolithographic process in this chapter, some knowledge of the method may help annual staffs producing lithographed books.

The first step in the lithographic process is to prepare all copy for reproduction by photography. *Copy* includes all illustrations, art work and written material. The photographs are marked for the proper reduction or enlargement to fit the space provided for them on the page. The headlines, identifications and text copy are marked for the proper sizes and faces and sent to the typesetters so they can be set in accordance with the style selected by the staff. When the type is set, a galley proof is made and it is proofread for typographical errors. When errors, if any, have been corrected, a reproduction proof is made on enamel paper and cemented into position on a master page or *paste-up*, as it is called.

If the book is to be lithotyped instead of machine set, the copy is, of course, sent to that department where it is copied on an electric typewriter and the copy thus made is used in the paste-up instead of the proof of machine set type as outlined above.

Figure 9.1 shows how the paste-up appears at this stage and Figure 9.2, the finished job.

Making the Line Negative

The paste-up or master page is now ready to be photographed and is sent to the camera room and a line negative is made. In the meantime, the photographs which were marked for size have been sent to the reproduction camera and a negative of the exact size is provided for each photograph on the layout. All photographs and other copy having tonal gradation, must be photographed through a halftone screen. This screen breaks up the image into tiny dots and thus retains the gradations of tone. Just how the screen functions in making the halftone possible has been discussed in more detail in Chapter 7.

Stripping-in the Negatives

When all negatives of type and photographs are completed, they are sent to the stripping department where they are placed in their proper places on the page. Halftone negatives must be placed in the proper location reserved for them. This is called *stripping-in*.

At this point, a proof of the page is made. This is done by placing the composite negative over light-sensitive Van Dyke paper and exposing it under arc-lamps to produce the desired proof for a final check.

The negatives for four, eight or sixteen pages, depending on how many pages can be printed at one time on the press, are now stripped on masking paper. When the layout is completed, it is ready for the plate-making department.

Making the Lithographic Plate

The composite negative of the several pages is transferred to a sensitized lithographic plate. This is accomplished by placing the negative and plate in a printing frame and exposing them to light. The plate is coated with chemicals with a bichromate base, which makes it sensitive to light, and the image is transferred to the plate. Next the plate is inked, etched and treated with gum and then it is ready for printing.

How the Offset Press Works

An offset press has three cylinders. Wrapped around the first cylinder is the lithographic plate. Two sets of rollers pass over this plate — one carrying water and the other carrying ink. The image portion of the plate has an affinity for lithographic ink and takes it from the rollers, while the spaces which will be blank after the form is printed are coated with water and will repel the ink.

When the cylinder with the lithographic plate has passed under these rollers, it comes in contact with another cylinder which is covered by a rubber blanket. This blanket receives the impression from the inked portion of the plate and in turn prints the image onto the paper. Thus, the paper never comes in direct contact with the printing plate. In letterpress printing the type forms print directly on the paper.

Plan Yearbook Carefully

In general, the same principles of yearbook production hold true for lithographic as for letterpress yearbooks. Knowing the functions of a yearbook, getting the staff to do the job, selecting the theme, planning the book, getting good pictures, writing the copy, headlines, captions and identifications, setting up a production schedule, preparing the budget, getting the income and keeping the records, all of which are discussed in other chapters, are equally applicable to books printed by lithography.

One of the advantages of lithography is that more pictures can be used since there is no extra charge for the space covered with engravings, but sane pictorial display should still be used. Good pictures illustrate a story very well, but good copy, meaningful cutlines, complete identifications and interesting headlines also are essential. The leading lithographic houses are doing their utmost to convince yearbook staffs that the knowledge of typography and display developed over the past 500 years should be used in these books along with some of the new innovations made possible by this new process.

Preparing Layouts and Copy

Most of the concerns specializing in lithographic yearbooks furnish the annual staff with detailed instructions on how to prepare layouts and copy for the printer. These instructions should be studied and followed carefully so the printer will understand just what the staff wants and thus expedite the production of the book.

In any plan it is essential to prepare a detailed layout for each page showing exactly where each illustration, headline and block of copy is to appear. When lithographers first began to print yearbooks, some of them encouraged staffs to have all pictures made the exact size they were to appear in the annual. The staff was also instructed to crop and mount all pictures on the layout or *master page*, as it was sometimes called. This plan resulted in inferior printing plates because all the pictures on the page had to be photographed with the same shutter opening and time exposure without regard for the tonal qualities of each photograph. Thus the poorest picture on the page became the common denominator for the results obtained. Then too, a better print can be obtained by the photographer if he is allowed to make enlargements from the original negative. In most cases, the staffs could not do a good job of mounting the pictures.

Because of these conditons, many of the yearbook houses now request the staff not to mount pictures. The staff is requested to make a layout on the outside of a copy envelope as shown in Figure 9.3. The pictures are numbered on the back to correspond with the numbers shown on the layout. This plan enables the printer to reduce or enlarge each picture, and to shoot it separately if necessary, when the halftone shot is made, thus insuring better quality. The layout department often mounts several class pictures on one panel and photographs them all at once, as the tonal quality is usually uniform in these pictures. In some cases, sheets of mounting board are furnished and the staff is encouraged to mount class panels and snapshot pages.

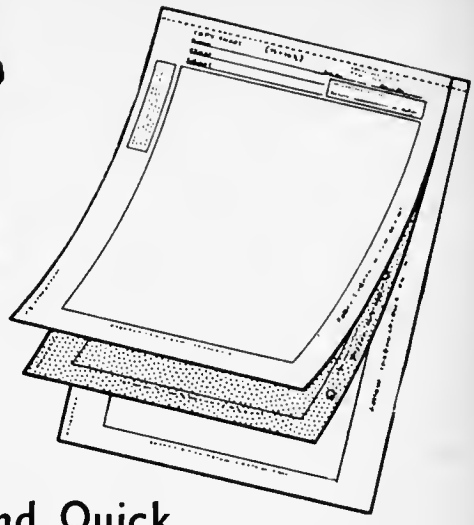
Photographs can be either reduced or enlarged when the plate is made. However, when the picture is reduced in width by the engraver's camera, its height is also reduced in exactly the same proportion. The same principle holds if the picture is enlarged, but this is seldom done because the results achieved are not satisfactory. The pictures must be furnished in the right proportion to fit the layout. Several common methods used to determine if a photograph will "make size" are discussed and illustrated in Chapter 7.

Typing Copy for the Printer

Copy usually is typed on a special copy sheet furnished by the printer. The copy sheet shown in Figure 9.3 is exactly the same size as the copy envelope. A second copy sheet, to be retained by the school for its dummy, also is supplied. Both of these sheets are placed over the copy envelope with snap-out carbon sheets arranged so the staff can make the layout on the top sheet, or copy sheet,

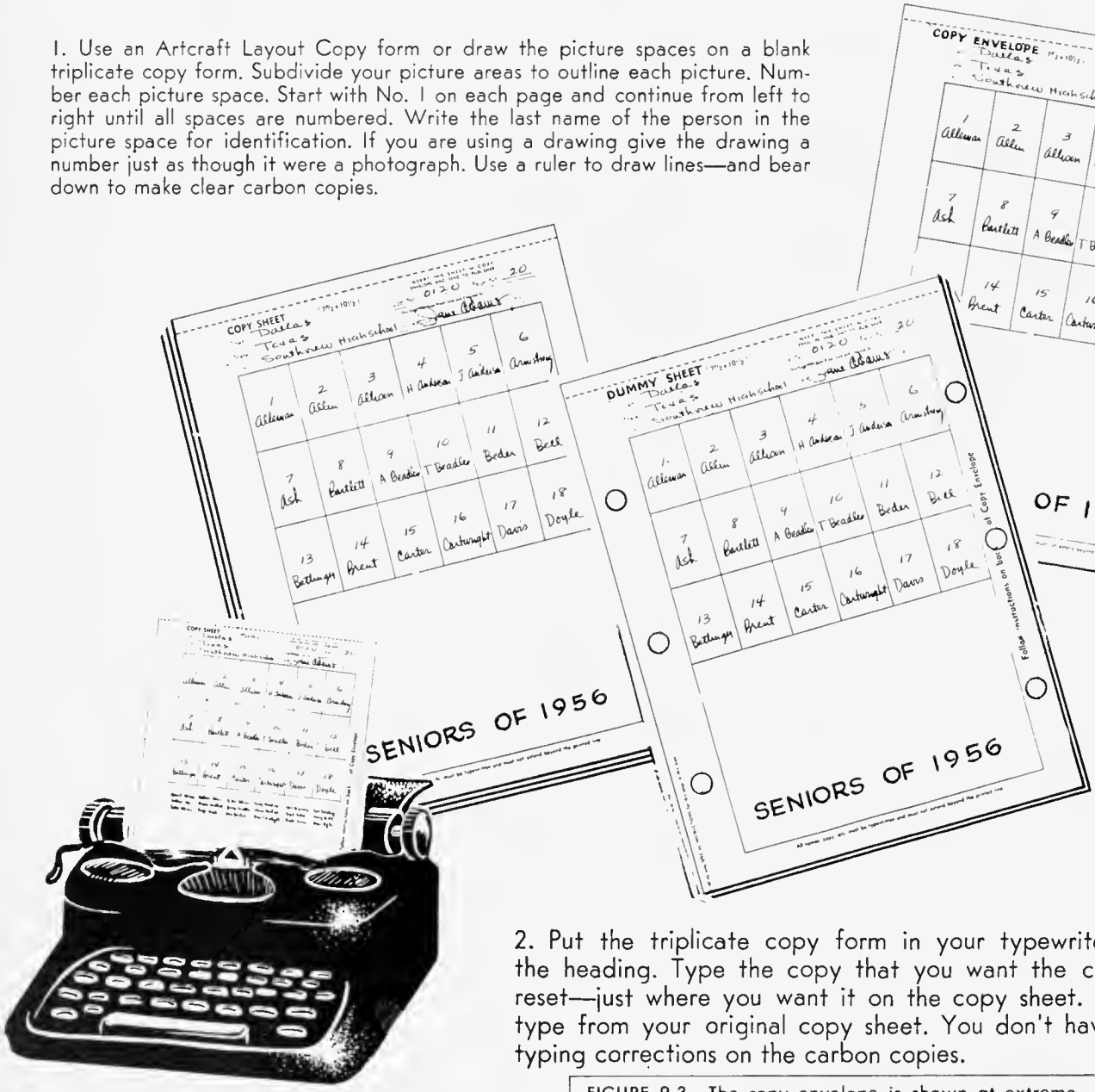
Continued on Page 145

3-minute INSTRUCTIONS for PREPARATION OF COPY



Taylor-made Plan Is Easy and Quick

1. Use an Artcraft Layout Copy form or draw the picture spaces on a blank triplicate copy form. Subdivide your picture areas to outline each picture. Number each picture space. Start with No. 1 on each page and continue from left to right until all spaces are numbered. Write the last name of the person in the picture space for identification. If you are using a drawing give the drawing a number just as though it were a photograph. Use a ruler to draw lines—and bear down to make clear carbon copies.



2. Put the triplicate copy form in your typewriter—fill out the heading. Type the copy that you want the company to reset—just where you want it on the copy sheet. We'll reset type from your original copy sheet. You don't have to make typing corrections on the carbon copies.

FIGURE 9.3. The copy envelope is shown at extreme right, the copy sheet at the extreme left and the carbon copy to be retained by the staff in the center.

using a ball-point pen or a hard lead pencil. Carbon copies of the layout will be made on the dummy sheet and copy envelope. Before the carbon sheets are removed, copy is typed, thus producing three copies. The original copy sheet is placed in the copy envelope with the photographs and the carbon copy is retained by the staff.

Lithotyped Composition

As indicated in Figure 9.3, the copy is to be typed in the approximate location desired on the finished page. For lithotyped books, the copy can be typed, single spaced from top to bottom and border to border, in the space not occupied by pictures. When the copy is retyped by the printer, on a varitype or IBM machine, it will be reduced enough in size to provide necessary margins. Figures 9.4 and 9.5 are reproductions of pages from books using lithotyped composition, and are reprinted to illustrate the results achieved from this method.

Copy Set in Type

If machine set type is used, and a lot of copy is written for each page — especially long identifications of groups set in six or seven point type — the copy will have to be typed on separate sheets and keyed to the layout by letters as previously suggested. See Chapter 8 on how to estimate copy to be set in regular type.

Reproducing copy on a typesetting machine is the most expensive, but the finished yearbook is more satisfactory if the budget will allow this kind of composition. If suitable type faces are used throughout the book, the result is a more pleasing, easier to read and a better designed annual. Figures 9.6 and 9.7 are reproduced from actual pages of books using machine-set composition.

Art Work in Lithographed Yearbooks

It is possible in lithographed yearbooks to use a great deal of art work at no extra cost, but it should not be overdone. Student talent may be used to provide drawings for the annual, but the versatility of offset printing makes it possible to obtain art work from other sources as well.

Many of the printing firms provide a scrapbook of designs, cartoons, hand-lettered headlines and sketches. These can be clipped and cemented directly to the layout pages. If such a book is not furnished and local talent is unavailable, linedrawing art work can be clipped from magazines, newspapers and other sources. Copyrighted material, of course, cannot be used without permission of the copyright owner. Only black and white material can be reproduced satisfactorily.

However, the annual should not be cluttered up with too much material of this kind. The chief function of the yearbook is to print pictures of all the students and tell a complete story of the year. This function should not be forgotten just because other material can be used at no extra cost.

If a student artist does the drawing, several points should be remembered. Pen and ink drawings reproduce best when made on a white, hard finish drawing board in black India ink. All lines should be bold and solid. Fine detail probably will blur in the reproduction and the attractiveness will be lost.

Figures 9.8, 9.9 and 9.11 illustrate how cartoons, decorations and hand-lettering can be used to embellish the pages of the annual. Figures 9.10 and 9.12 are good examples of how the yearbook can portray the work of the school. Figure 9.13 shows the use of *overburn* and Figure 9.14 the application of reverse printing.

Contracts for Lithographed Yearbooks

Contracts for lithographed yearbooks are usually about the same as they are for letterpress annuals. Some lithograph houses may contract for only part of the work, such as making the plates and printing, while the binding and cover contracts go to another firm. It is usually advantageous to the staff to make a contract for the entire job — platemaking, printing, binding and covers — with one concern. But whatever the method, certain information must be made known to the printer.

The staff must specify the number of books wanted, the number of pages in the book, the

Continued on Page 161

DOUGLAS GILES
Football 2,4; Band 1,2; Chess Club 1,2; FTA 4; Key Club 4; Magazine Sales Winner 1; Junior Committee 3; Senior Committee 4; Fishing Club 2.

BOBBIE ANNE GREEN
Senior Chorus 1,2,3,4; FTA 3,4; Youth Council 2,3; Annual Staff 1,2; Clinic Chorus 3; Home Room Officer 1; Spanish Club 1; Junior Play Cast 3; Co-Chairman Float Committee 4; Junior Committee 3; Senior Committee 4; Senior Superlative 4.

JAMES GRESHAM
Senior Chorus 3,4; Senior Committee 4.

SHIRLEY GRINER
Senior Chorus 1,2; FHA 1; A Cappella Choir 2; Arts and Crafts Club 1; Usher for Graduation 2; Spanish Club 1; Junior Committee 3; Senior Committee 4.

FIGURE 9.4. The write-ups for this senior class page are lithotyped. They have been carefully edited to fit the space provided for them on the page.

BENITA HALL
Home Room Officer 1,2,3; FTA 3,4; Band 1,2; Latin Club 1, Officer 1; Annual Staff 1; Junior Garden Club 2; Junior Play Cast 3; Honor Society 4; Junior Committee 3; Senior Committee 4.

BETTY HANSON
FHA 1,2,3,4, Officer 2,3,4; 4-H 1,2,3,4, President 1,2,3,4, State Treasurer 4, State Vice President 4; Senior Chorus 1,2,3; Girls' Chorus 2,3; Annual Staff 3,4; Class Editor 4; Home Room Officer 1,2; Honor Society 3,4; Officer 4; Prom Server 1; Spanish Club 1; Junior Play Cast 3; Junior Committee 3; Lake Breeze Staff 4; Senior Committee 4; Chairman Costume Committee for Prom 3; Senior Superlative 4; Girls' State.

STUDENT COUNCIL

The advertising committee tapes the final poster on the wall advertising the Talent Show. They are: DeWayne Maddox, Tommy Lockhart, Don Fuller, Wadene Thomasson, Cynthia Duncan, Carol Henry, chairman; Carroll Cole, James Weatherred, Bill Atkinson, Kenneth Van Sickle, Sally Graves, and Dorothy Ayres.

Looking over a problem the student body has brought up are members of the initiative and referendum committee, Lee Ledrick, Ben Sturgeon, chairman, Michael Price, and Carl Blonkvist.

The assembly committee agrees as Carolyn Ford puts down the date for the Senior Assembly. They are: Rhona Finkelstein, chairman, Janice McWright, Glenda Dudley, Charlotte Hoggatt, and Sandra Walsh.

FIGURE 9.5. A good example from o yearbook showing the result achieved when lithotyped composition is used. Note the well planned layout.

FIGURE 9.6. The copy for this two-page spread is set on a regular typesetting machine. The name of each teacher is set in all capitol letters for emphosis.

Lakeland born, MR. CLAUDE THOMPSON vows that his childhood ambition was to finish school as soon as possible and not to go near one again, but alas, he became our mathematics and consumer's education teacher. An alumnus of Florida Southern College, he sponsors the Key Club and the Junior Class.

When MISS RUTH HALL BROWN, algebra teacher, has a worried look, you know she is either concerned about the Junior Class or thinking up a new project for the Torch Club. She attended the University of Kentucky and Florida Southern, possessing an A.B. degree.

According to MR. BOBBY HOUSER, math teacher, an ideal teacher should be patient with mistakes, impatient with procrastination. Advisor of the Junior Lions Club, he once considered architecture and surveying as other occupations, although his childhood ambition was ranching.

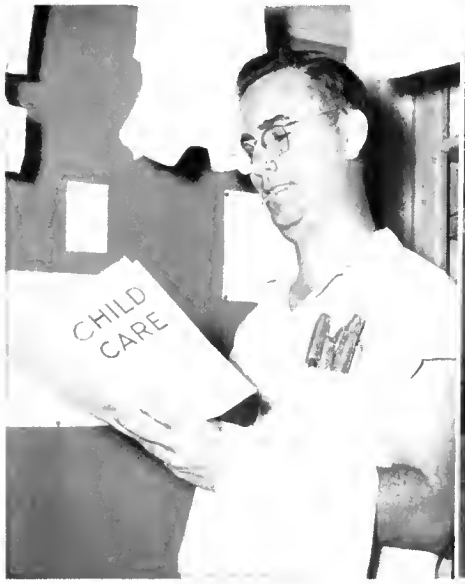
Outstanding work in the Lionette Business and Professional Women's Club and Sorosis makes MISS MAXINE McINTYRE, head of the math and science department, a well-known figure to Lakelanders. Born in nearby Bartow, she attended Florida Colleges.

The magic of numbers . . . the power of thought

Wise is the man who knows his own abilities

MRS. FRANCES BARTOSZEK, typing teacher, considers clear judgment and a genuine interest in students the qualities of an ideal teacher. She comes to us from Clinton, Indiana, and once wanted to be a nurse. Sponsor of the Opti-Misses, she would like seeing one free period a day for all teachers.

A full-time dean of boys and dean of girls is an addition MRS. JESSIE MAE CHAMBERS, commercial teacher, would like for L.H.S. to have. Though born in Birmingham, Alabama, she attended Florida Southern College where she received her B.A. degree.



MR. VERNON HALL, head of the Commercial Department, was an active high school student—president of the student government, an athlete, and valedictorian of his class. Sponsor of the Key Club, Mr. Hall practices his ideas of an ideal teacher—he's cheerful, firm, friendly, interested.

MRS. ANITA ST. CLAIR, typing teacher, spent the past summer getting married. She was an unusual student in high school, able to maintain a "B" average, while taking an active part in extracurricular activities. Among these she worked on the newspaper and annual staffs.

MIKE DEVORE
President

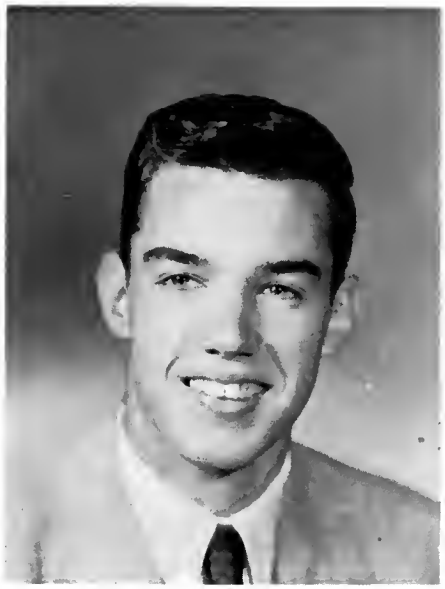
KATHLEEN GUILEY
Vice President

EMILY GANNAWAY
Secretary

President 'RED' MIKE *and worthy* COLLEAGUE

FIGURE 9.7. These pages make excellent use of machine set composition. Note how the headline "ties" the pages together.

SUE REICHSTEIN
Treasurer



GLEN PETERSON
Business Manager

MR. DEVERE TAYLOR
Advisor

lo their duty; keep ALMA MATER on EVEN KEEL

RED HAIRED, PRESIDENT MIKE strides to the podium in room 26, raps with familiarity the gavel . . . and another Thursday student council session has begun.

With a personality all its own, this year's council decided with ease and sincerity numerous school problems . . . a pesky fly situation . . . out of hand library conduct . . . noise parade details . . . ratification of constitutions. By exchanging ideas, accepting suggestions, and firmly carrying out their decisions, old problems were solved before new ones came up.

The top five A.S.B. officers found their position a little embarrassing at the regional five-student council conference in Central Point because of the Tornados' district champ title and the defeat of Crater two days before the conclave. In spite of that, officers returned to report conference valuables back to homerooms.

STUDENT COUNCIL . . . *Seated:* B. Roach, Crater Editor; M. Jennings, Yell Queen; G. Shaffer, Junior Class President; S. DeVoe, Girls' League President; J. Gault, Yell King; J. Harmon, M. L. Murphy, Hi-Times Co-Editors. *Standing:* D. Copple, Sophomore Class President; L. Watson, Senior Class Representative; L. Jacobs, Senior Class President; M. Stearns, Sophomore Class Representative.

NELLIE FAY BARNES

Carnival Queen 3
Class Favorite 2
Football Queen Attendant 4
Cheerleader 4
Most Athletic Girl 3
Student Council Secretary 4
Class Secretary 2
Junior Play 3
FHA 1,2,3,4
  Vice President 3
  Junior Degree 1
  Chapter Degree 2
Basketball 1,2L,3L,4L
  Co-Captain 3

DONNIE BILLINGS

FHA Sweetheart
FFA 1,2,3,4
  District Reporter 4
  District Contest
  1st Area Contest
  2nd 3 Sr. Farm Demo. 2
  Chapter Degree 2
Class Sergeant-at-Arms
Basketball 1,2L,3L,4L
Baseball 2,3
Track 3,4
Football Manager 2

EDDIE BISHOP

Most Popular 3
Class Favorite 2
  Vice President 4
  President 1
  Carnival King 1
Junior Play 3
FFA 1,2,3,4
  Vice President 4
  State Contest 3,4
  Chapter Degree 2
Basketball Manager 3
Football Manager 3,4
Tennis 1,2

DONNA ALLEN

Junior Play 3
FHA 1
Pep Squad 4
Choir 2,3,4

FIGURE 9.8. These pages illustrate the use of spot cartoons furnished by the printer. The photographs are carefully arranged for a well balonced layaut.

JO LYNN ANDERSON

Carnival Queen 1
Majorette 2,3
Drum Majorette 4
Annual Staff 4
FHA 1,2,3,4
  FHA Play 2
  Parliamentarian 3
  Secretary 4
  State Meeting 1,3
  State Degree 3
Class Treasurer 4
Junior Play
Salutatorian 3
Band 4
  Reporter 4
  Sweetheart Att. 4

MAX ASKEW

Band 1,2,3,4
  President 2
  Manager 4
Class President 2
  Treasurer 3
Track 1
  Third Place

Harry Angleson
Joan Aronson
Kay Audette
Carol Bainbridge

Dorothy Baker
Mary Jane Baker
Carol Barnes
Shirley Belden

This hurrying year

FIGURE 9.9. The ruled lines are used to "dress-up" the page and provide a place for the headline. The names are properly arranged for easy identification of each individual.

Carol Bemis
Patricia Bennett
Ida Berkowitz
Gary Blake

Robert Blanchard
Edmond Bolster
Susan Bridge
Marion Bridges

Kay Busher
Pasquale Caiazzo
Sylvia Camp
Deidra Carroll

Barbara Chenier
Patrick Clay
Pauline Clink
Dorothy Combs

FIGURE 9.10. This page illustrates the economical use of all available space. The work of the school is presented effectively.

Purification of water holds the interest of these Junior chemists, D. Van Alstine, K. Evans, E. McCormack and A. Hroszowy . . . Short Stories, read in free time, were analyzed and bound together for an English III project for Sister Rose Helen. Standing: B. Baker, N. Bonin, M. Kearnan, P. Callahan, E. Smith. Seated: L. Battacoota, M. Kearnan and E. Reilly . . . Dictation and its subsequent transcription is a must for every Stenography II student. Miss Quinn dictates a letter to these alert Juniors who, with pencil poised, are ready to start on the first word . . . A knowledge of Biology is always interesting. Sister Cecilia Joseph checks B. Baker as she identifies the various specimens on the chart. E. Reilly awaits his turn . . . D. Van Alstine conducts E. Reilly on a sightseeing tour of the principal cities of France during a session of French II.

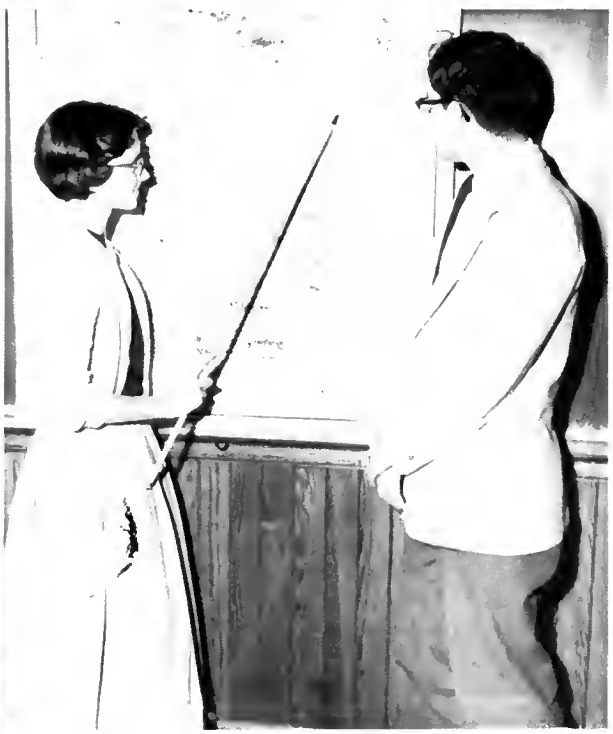


FIGURE 9.11. The lettering and drawings on these pages are a continuation of the theme carried throughout the book.

TOMMY HENRY . . . For his natural talent and fluent vernacular in sports writing for Cumtux within and without the doors of Bolton.

MARIE MURPHY . . . For the dynamic qualities of leadership she has shown as President of the Student Council and for her outstanding record at Pelican State.

BOB HAWTHORNE . . . For the great asset he has been in Speech work and as President of the Dramatic Club.

DONNA WADDELL AND GLORIA COOK . . . For their valuable aid in maintaining efficiency in the school treasury.

SUSIE STREET AND PATSY NASH . . . For their capable handling of the business end of Cumtux two years as Advertising Manager and Business Manager.

WHO

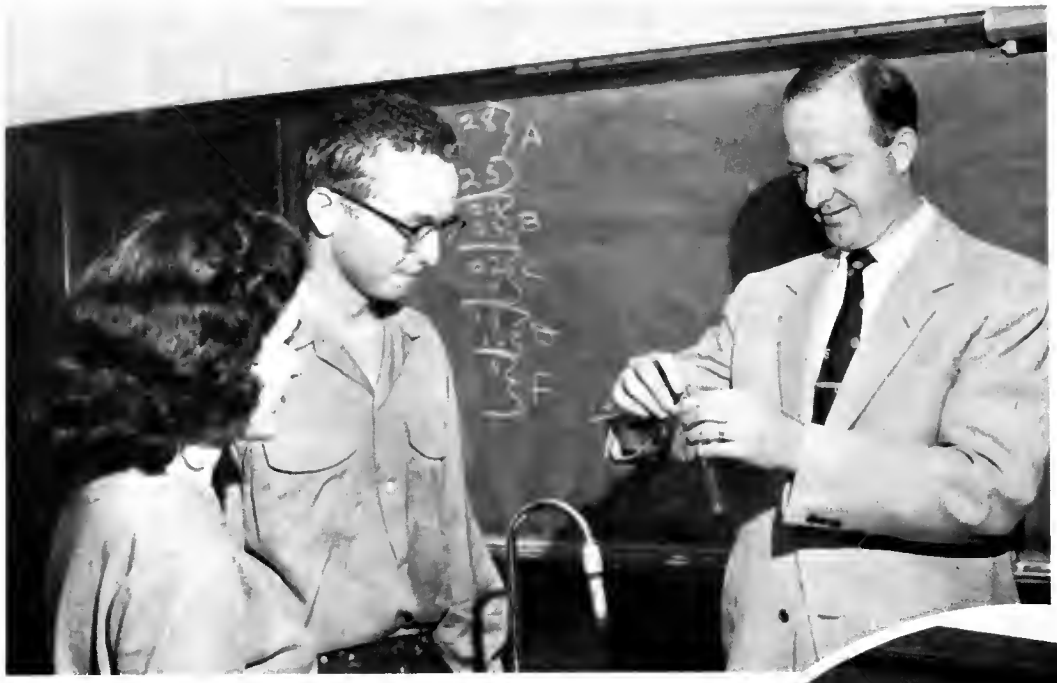
MARGARET GRIFFIN . . . For the very efficient job she has done as Business Manager of BRUIN.

DOTTY GOLD . . . For her unsurpassed ability and know-how as Associate Editor of Cumtux.

SHERRY INGRAM . . . For the enthusiastic attitude she has shown as BRUIN'S Class Editor and President of the Spanish Club for two years.

WAVERLY HEMENWAY AND GWEN GRUBB . . . For their priceless assistance to BRUIN and numerous other clubs as BRUIN Art Editors.

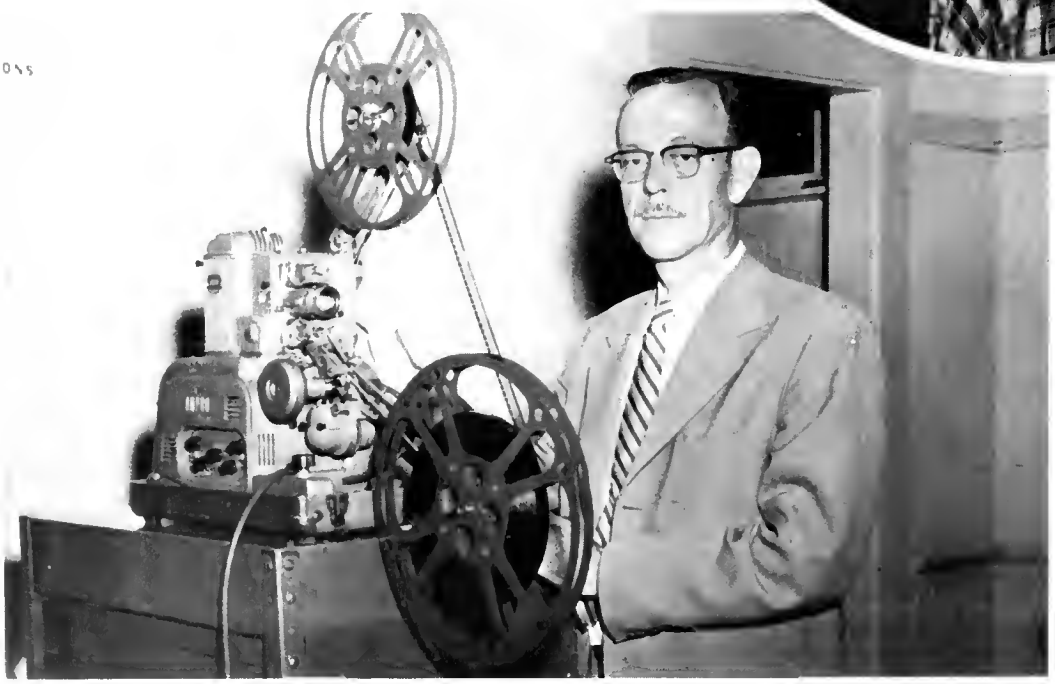
ELIZABETH WELLS AND MARY CECILE LAIRD . . . For promoting the business welfare of BRUIN as Sales Manager and Advertising Manager.



MR. MERLE WOOD
Advanced Biology
Chemistry
Geometry I
Physics

MRS. LUCILE LOGAN
English 9
Social Science 8

FIGURE 9.12. This page illustrates excellent ways to photograph faculty members. The pictures have human interest, and are well arranged on the page.



MR. ROGER LOVETT
Arithmetic 7, 8
Science 8, 9
Health 7, 8

A Bird finds a hole in our line.

November 13

Alamo Stadium — Coming from behind in the third period. the Mustangs pulled past the Brownsville Eagles 14-7. Charlie Hundley ended a 76-yard drive when he smashed over for the first Jeff score. Minutes later Fly raced an Eagle punt back to the Brownsville 49-yard line giving Jeff possession. The "HOSSES" kept to the ground and ended with Hundley again cracking over for the score. Christopher converted twice to give the Mustangs their third straight district win.

November 25

Alamo Stadium—The annual Thanksgiving Turkey Day game was played under clear skies as 12,900 fans saw the Brackenridge Eagles squeeze by the Mustangs 6-0. The lone touchdown came following a Jeff punt blocked deep in Mustang territory. The Birds drove over in three plays to end the scoring for the day. Following the score the "HOSSES" drove to the Eagles' nine and fumbled the ball away. The memory of this defeat will linger in the minds of nineteen seniors who played their final game for the Red and Blue.

Jeff 7—San Jacinto 7 Jeff 21—Tech 0 Jeff 7—Ray 0

JIMMY FOLKES
Back

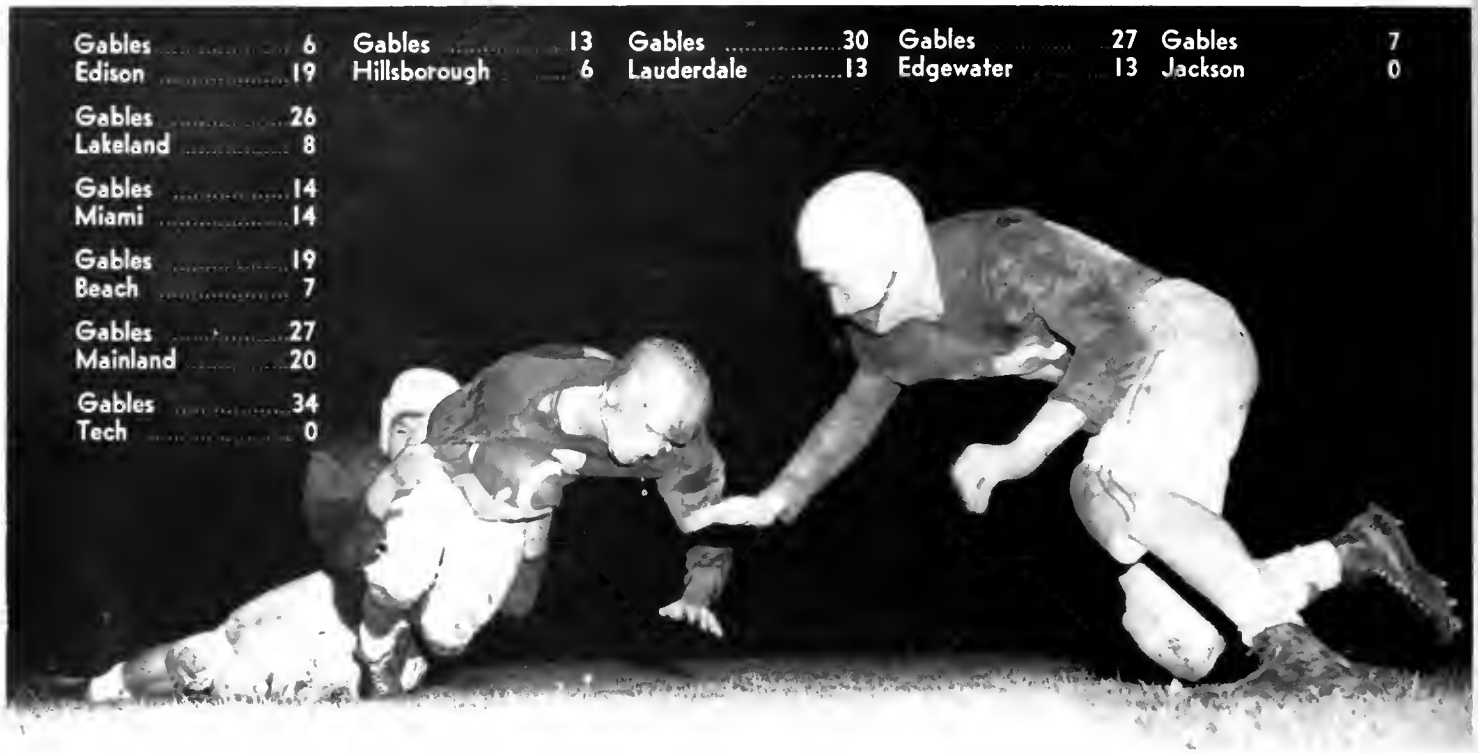
FIGURE 9.13. Printing the results of the games in black over the gray band is called "overburn." Type can also be printed over pictures in the same manner.

Fly goes down with a Buccaneer.

Mr. Gott, Mr. Rogers, and Doctor Christian all find something interesting on Turkey Day.

Caus' tempest upsets opponents

Gables	6	Gables	13	Gables	30	Gables	27	Gables	7
Edison	19	Hillsborough	6	Lauderdale	13	Edgewater	13	Jackson	0
Gables	26								
Lakeland	8								
Gables	14								
Miami	14								
Gables	19								
Beach	7								
Gables	27								
Mainland	20								
Gables	34								
Tech	0								



Ray Hymes dives over for the extra point against Jackson.

The 1954 season opener saw Gables fighting for ground against Edison through mud and rain for the only loss of the season. But two weeks later the hard-fighting Cavaliers were once again battling another city foe, Miami High. Our team almost brought home an upset until the outplayed Stingarees managed to score on a pass late in the last period and tied up the score at 14-14.

Another high point of the season came when Gables made a last minute drive to defeat the Jackson Generals, 7-0.

This year's season was what could really be called dynamic. Our powerful squad tied Miami High, beat Jackson for two years straight, and, winding up the season with an 8-1-1 record, placed third in the state and second in the Big 10.

RICK SCHULER
Center

JIM HENDERSON
Tackle

JOHN TOWLE
Back

KEN BALL
Back

FIGURE 9.14. This page illustrates the effective use of reverse printing. The black background makes it easy to read the type in white.

page size, the type of composition, the amount of color work, the weight and quality of paper to be used, the style of binding wanted and the kind of covers desired. In addition, the price for additional copies of the yearbook and the cost for more pages should be specified by the printer. The staff should also find out what deductions will be allowed for fewer pages and fewer books.

The yearbook staff and the printer must reach an agreement as to the conditions to be met for on-time delivery, the terms of payment and any other stipulations that should be made known before the contract is signed.

To get the staff working early in the year, many printers have a standard contract based on tentative specifications such as: 100 copies, 40- or 48-page, one color, lithotyped, standard cover, white endsheets and regular page size. This plan allows the staff to conduct a book sales campaign and sell the advertising space early in the fall. After the money has been raised, the staff has the privilege of changing the specifications at any time they wish prior to a certain date. The date specified is usually before the Christmas holidays. This gives the printer a chance to order paper and covers and to schedule the work in his plant so the book can be produced on time.

A standard contract of this kind has made it possible for many schools to begin publishing yearbooks. After the annual is well established and has been published for several years, the staff can make more definite and complete specifications when the contract is let.

Optional and Extra Expenditures

Most of the standard contracts list, in addition to the basic specifications, the cost of additional pages in multiples of four or eight, additional copies, printer's type instead of lithotype, printed endsheets, specially designed covers, padded covers and other features. Most of the concerns make an extra charge for type set in vertical lines, reverse printing, outline halftones and for alterations in original copy after it has been set by the printer. Staff members should study the contract carefully so they will know its terms.

Lithographic printers specializing in printing yearbooks offer many aids to help the staff. One concern, for instance, sends their customers several booklets suggesting layout methods, pictorial requirements and aids on copy preparation. In addition, they also supply blank master pages, production schedules, progress charts, a working outline, photo identification stickers, yearbook purchase contracts, advertising contracts and book sales campaign posters.

Color Printing Adds Beauty

The use of color printing in school annuals to improve the artistic appearance and to emphasize certain photographs, pages or sections of the book has great possibilities. Color often is used in opening and division pages and the end sheets of yearbooks to enhance their beauty and emphasize the theme. Annuals that use two colors throughout are not uncommon.

It is just as important to plan the judicious use of color in the annual as it is to plan the other features, perhaps more so, because of the added expense and the possibility of poor results if the colors are not harmonious.

Color printing can be used in many ways to improve the annual. Only a few of the most common practices will be discussed and illustrated here because of the cost and technical problems involved in the more complicated uses of color.

Any One Color Instead of Black

One color other than black frequently is used for printing the opening and division pages or other special sections. Sometimes an entire book may be printed in this manner, but most printers agree that black is the most satisfactory color for general use. Next to black, sepia is probably the best color for use in printing an entire book.

There are only a few colors, other than black, that are satisfactory for printing halftones (pictures). The colors recommended for this purpose by one large yearbook printer are Sepia, Roslyn Blue, Wine Red and Amazon Green. Light colors or intermediate tones are not recommended.

One color (instead of black) often will produce pleasing results when used to print large pictures that cover most of the page or bleed on one or more sides. The type, if any, must be printed in the same color, so you must be careful to select a color that will print both elements well. Occasionally an entire page of type matter is printed in one color, other than black, for special emphasis. Again, you must choose the color wisely so as to achieve the desired effect.

Printing one color, instead of black, is usually not very expensive if an entire signature is printed in the color selected. No additional engraving is required, but some additional charge would be made for obtaining the extra color of ink and for washing the press.

Signatures Printed in Two Colors

Pages or signatures printed in two colors can be produced in many color combinations. Black is usually retained as one of the colors used. For example, if black and Roslyn Blue are used, all or part of the halftones in the signature can be printed in blue and the type in black. All headlines, an occasional headline, or one or two words in each headline can be printed in blue and the remainder in black. Small type usually is not printed in color because it is more legible in black. However, sometimes for emphasis, cutlines are printed in color — as has been done in this chapter — but a strong color must be used.

Tint-plates, or tint-blocks as they are sometimes called, may be used for the second color. Tint-plates usually are made from a line negative and print a solid uniform color, or they can be photographed through a halftone screen so they will carry less ink. A black halftone can be printed over a tint-color to give a striking effect. Type can be printed over the tint colors providing there is enough contrast between the tint color and the type color. Figure 9.15 illustrates several ways in which type and pictures can be printed in combination with tint-plates to give a pleasing effect.

In order to print an additional color on a page, it is necessary to make an additional plate to carry the color, and the signature must be run through the press a second time. This can be done at reasonable cost if close register is not required. The cost would be about twice the cost of printing the section in one color.

Duotone Reproductions Are Effective

Beautiful view sections and other special pages can be produced by the duotone process. Duotone printing requires two halftone printing plates of the same picture. The halftone screen is used at an angle so no pattern will be formed when one halftone is printed over the other. Extreme care is required in manipulating the halftone screen and in making the plates to produce satisfactory results. These factors, together with the additional time required for printing the plates in close register, make the cost considerably more than the two-color printing discussed above. Figure 9.16 illustrates the effective use of duotone printing.

Four-color Process

The reproduction of natural color photographs can greatly improve the appearance of yearbooks. This process is too expensive for most schools to consider, but rapid progress is being made in methods to reduce the cost of natural color printing, and more schools are using it each year.

Practically all colors can be reproduced by using the four color plates — blue, red, yellow and black. Different shades of green are produced by a combination of blue and yellow — browns from a combination of red and black — other colors from a combination of the four basic colors.

Four color plates usually are made directly from color transparencies (color negatives), eliminating the cost of having color prints made for use as copy. For good results in color printing, it is necessary to get good color pictures and negatives large enough so the engraver can get good detail and true colors. Since four-color printing is so expensive, it is well to take several pictures of each subject to be used, so the engraver can select the one that will make the best reproduction.

Figure 9.17 shows a full page, color repro-

duction in four-color process and miniatures of the four plates required to produce the finished job. Figure 9.18 shows judicious use of two color printing.

There are several factors that should be investigated carefully before the yearbook staff makes a definite decision on the use of color.

1. Color printing is expensive, and is not recommended unless the budget will permit the additional expenditure after all the important obligations of the book are fulfilled.
2. If color is to be used, be sure it is used in such a way as to improve the appearance and impact of the book.
3. Discuss the plan in detail with the printer in the early stages, so he can suggest the most economical method to use.
4. The school's resources must be checked early in the year, or better still, the spring before the book is to be printed, to determine if an artist of sufficient ability is available to do the art work needed. If natural color photography is to be used, someone with experience and ability must be available to get the pictures required. It is not advisable to attempt color printing in the annual unless both the staff and the printer have the ability to do their respective jobs in a first-class manner.
5. If color printing is used in the book, *don't overdo it!* If a signature is to be printed in two colors, don't print every headline and every picture in color just because it will not cost extra to do so. Print part of the pictures and headlines in color and the remainder in black. The contrast thus achieved will be more effective. Remember, "all emphasis is no emphasis!"

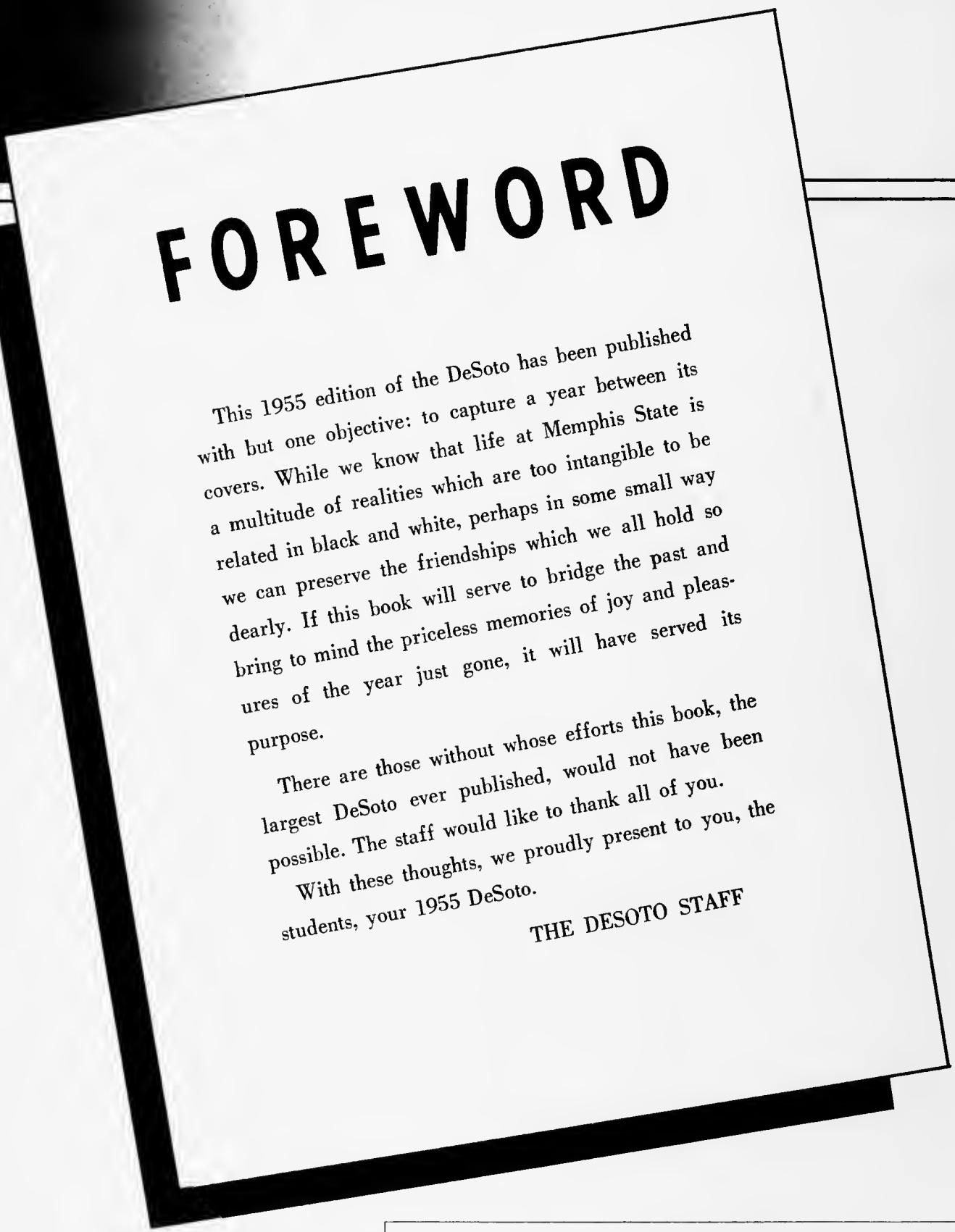


FIGURE 9.15. The left-hand page of this spread illustrates effective use of a solid tint to enclose the copy. The tint-block in the upper left corner of the page prints light as it was photographed through a halftone screen when the plate was made. The right-hand page shows block printing over a solid tint.

1. Administration

Pages six through fifteen

2. Organizations

Pages sixteen
through seventy-five

3. Leadership

Pages seventy-six
through ninety-three

4. Activities

Pages ninety-four
through one hundred nine

5. Athletics

Pages one hundred ten
through one hundred forty-three

6. De Soto Beauties

Pages one hundred forty-four
through one hundred fifty-five

7. Schools and Classes

Pages one hundred fifty-six
through two hundred seventeen

8. Greeks

Pages two hundred eighteen
through two hundred fifty-three

PEOPLE ARE FUNNY OR NATURAL . . . We are at ease doing the most peculiar things.

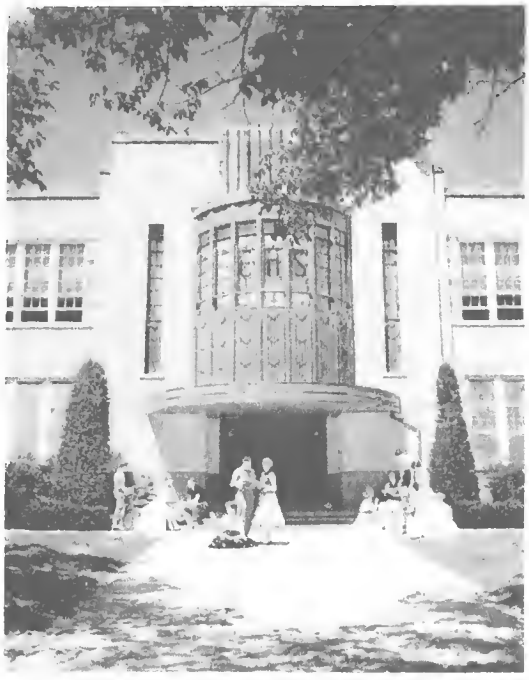
We are the people of Medford High . . . the individuals. We dress alike, cut our hair the same, and wear glasses, but we think differently. Our differences in ideals, tastes and personalities have made each of us a person.

These last years have kept our minds running fast with new knowledge about life and the world, yet what lies on the other side of the open door is unknown to us. But look closely! Among our friends we can see the minister, journalist, artist, nurse, and housewife. We are all together now, mixing our own personalities with others to make the student body of Medford Senior High, and waiting to walk through the open door into an older world.

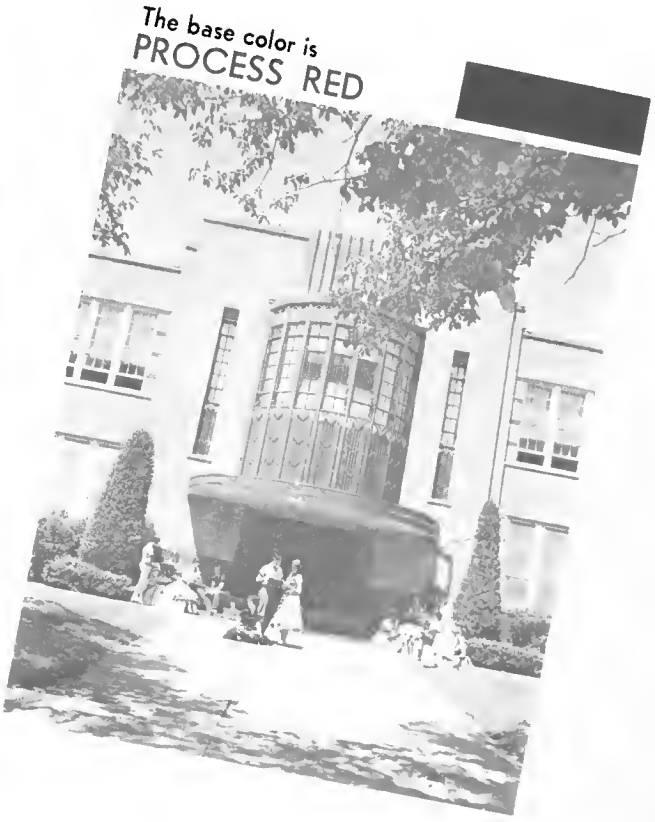
FIGURE 9.16. The photographs on this two-page spread are printed from duotone plates. Nate the effective use af the black plate and the tint-plate an the left-hand page. The praper use of calar gives the effect af three-color printing an these pages.

FOUR COLOR PROCESS

FIGURE 9.17. The miniature illustrations below show the four colors required to print the natural color photograph on the opposite page. The engraver "shoots" the original copy through four different lenses. One lens picks up only the blue rays of light; another, the red; another, yellow; and the fourth, black rays, thus producing four negatives. The four plates, when finished, must be exactly the same size. When printed one on top of the other, they must be in perfect register to produce the desired results. This over-simplified explanation of the process gives some small idea of the time and skill required to produce and print color plates.



The base color is
PROCESS BLUE



The base color is
PROCESS RED

The base color is
PROCESS YELLOW

The base color is
BLACK

Fortunately, Ohio State has had the heart and the blood to flourish into a sound and healthy body. From its inception nearly eighty years ago, a great transformation has taken place. Where once stood a solitary building, there is now one of the largest and most beautiful campuses anywhere. Time has been good to Ohio State.

FIGURE 9.18. This poge illustrotes excellent use of two color printing. Note the beautiful photograph, interesting copy and effective use of the tint color.

Chapter 10

Producing the Book on Schedule

All periodicals, such as newspapers and magazines, which must be delivered to their readers on a specified date, follow a detailed production schedule that makes on-time delivery certain. The school yearbook, if it is to be delivered on the specified day, must follow a production schedule that will guide the staff and each craftsman working on the book in the execution of duties at the proper time.

When you remember that school yearbooks are prepared by students who often are inexperienced and who usually are carrying a full assignment of school work, it reflects credit on the staff, adviser and the concern doing the work when the book appears on schedule.

Special Discounts Offered

Many photographers, printers, engravers and cover makers offer special inducements to the staff to get its work done early. Concerns specializing in yearbooks require a steady flow of work into their plants if they are to operate economically. Yearbook photographers usually offer a special discount on all class pictures taken before November 15, so they can get these pictures finished and delivered to the staff before their regular Christmas business begins. Some printers offer a special reduction ranging from 50 cents to one dollar per page for all complete pages received before November 1. Standard provisions in some contracts allow the staff to deduct as much as two per cent of the entire printing cost of the book, if final copy is in by a certain date in January or February. Cash discounts of one or two per cent are granted for early advance payment, thus encouraging the business staff to sell subscriptions and advertising space early. Cover manufacturers commonly allow a discount from the quoted price for the yearbook cover, if final specifications are received by January 1. The standard discounts permitted by photoengravers for early copy have been discussed previously. These special discounts are offered to encourage the staff of the annual to establish a production schedule that will allow the book to be delivered on time.

Establishing the Schedule

A schedule is defined by Webster's dictionary as: *"A tabular statement of times of projected operations,* recurring events, arriving and departing trains, etc., *a timetable."* In order to plan a timetable or production schedule that will make possible completion of all work on the book by a given date, the staff must first decide upon the date it wants the book delivered.

Establishing Major Deadlines

Assume that the delivery date is set for May 21. The staff must determine how much time the last concern working on the book (the printing and binding company) will require to do its part of the work.

Suppose the printing contract specifies that half the copy with corresponding cuts must be delivered to the printer nine weeks before

the book is wanted, and that final copy must be in the hands of the printer five weeks before delivery of the book. Checking a calendar establishes two major deadlines:

First one-half of copy to printer—March 19
Final copy to printer—April 16

It must next be determined how much time the engraver will require to make the cuts so they will be available to meet the printing deadlines. Most engraving contracts provide that cuts for the last 15 pieces of copy received will be made and delivered within 10 or 15 days, providing no art work is required.

Consulting the calendar again will establish that the final photographs must reach the engraver April 1, if they are to be ready for the printer by April 16, the final deadline. Therefore, the last picture that can be included in the yearbook must be taken not later than March 29 or 30, depending, of course, upon how much time will be required to get the print made and delivered to the engraver. The deadlines thus established must be checked carefully with the engraver and printer, and sometimes may have to be changed slightly because of other commitments by these firms.

Detailed Production Schedule

With the major deadlines established, members of the staff can work out a detailed production schedule that will enable them to complete their part of the work on time.

Here is a production schedule used for a large college yearbook done by the letterpress method. The book contained 448 pages and 6,600 copies were printed. If the annual is to be printed by lithography, the part of this production schedule concerning engraving can be disregarded.

Production Schedule

Dummy of book to be completed by Sept. 1.

Photographic Schedule—

1. All major college events occuring after March 30 (the date when the last pictures were taken for the previous book) to be covered.
2. Campus views, faculty and classroom pictures to be completed by Nov. 1.
3. All group pictures of organizations to be taken before Nov. 22.
4. The fee for all individual class pictures paid for before Nov. 1 and pictures taken before Nov. 10 to be $1.25.
5. All individual class pictures of students in school first semester, must be taken before Jan. 15. If taken after Nov. 10 or paid for after Nov. 1, the charge is $1.50.
6. Class pictures of second semester students, *not in school first semester,* must be taken by Feb. 17.
7. Pictures of all committees, athletic teams, plays, entertainments, parties, all-school events to be taken at earliest possible opportunity.
8. Final pictures (not more than 15) to be taken by March 29.

Engraving Schedule—

1. Engravings are to be ordered as soon as all pictures for a page are completed. Some cuts, which are to be made a standard size throughout the section, such as fraternity houses, deans, administrators, organization groups, etc., may be ordered before other pictures on the same page have been finished. *If in doubt hold until page is completed.*
2. Cuts of all pictures taken during previous spring and summer school to be ordered by Oct. 1.
3. Color plates and views to be ordered by Nov. 1.
4. Cuts of all group pictures and football section to be ordered by Dec. 10.
5. Cuts of fraternity, sorority and organization panels to be ordered by Jan. 10.
6. Cuts of all class panels to be ordered by Feb. 25.
7. Final cuts (not to exceed 15) to be ordered by March 30.

Cover Schedule—

1. Cover contract to be let and design approved by Dec. 16.
2. Exact number of covers wanted to be ordered Feb. 15.

Printing Schedule—

1. One-fourth of copy (112 pages) to printer by Feb. 18.
2. One-half of copy (224 pages) including opening and division pages to printer by March 19.
3. Three-fourths of copy (336 pages) to printer by April 2.
4. Final copy (448 pages) to printer by April 16.

Delivery Date —

Finished books to be delivered May 21

Implementing the Production Schedule

The most carefully worked out yearbook production schedule is worthless unless adhered to by the staff. If the yearbook is to come out on time, each operation on the timetable must be completed on schedule. This

requires the co-operation of every staff member, every person whose picture is to appear in the book and the aid of each concern helping to produce the annual.

Here is how the above production schedule was implemented:

The editor, faculty adviser and student photographer met once each week (after March 29 when last pictures for previous book were taken) to schedule and plan the pictures to be taken of outstanding school events. Such events as school plays, senior sneak, assemblies, interfraternity sing and commencement were photographed. Baseball, track, golf, tennis and intramural sports were covered. This included getting action pictures of the contest, squad photographs and individual shots of each letterman. The all-school events during summer school were covered in the same manner.

The editor, with the advice and assistance of the faculty adviser and engraver, planned a page-by-page dummy of the book during the summer months. Preliminary sketches were made of the opening and division pages.

With the opening of school in the fall, section editors and office workers were appointed, and the big drive to get pictures of 162 organizations and all individual class photographs was started.

It had been decided to have panel pictures of individuals in fraternities, sororities, dormitories and certain all-school honorary groups. Group pictures were to be made of all other organizations. A special price of $1.25 was made for all individual pictures taken before Nov. 10. The price after Nov. 10 was $1.50 per sitting. A letter was sent to the presidents of each fraternity, sorority and dormitory explaining the plan and asking them to select a day on which all of their members were to go to the studio and have individual pictures taken. Two prints of each individual were made, one for the organization panel, and the other for the class section. All pictures of individuals in fraternities, sororities and dormitories were completed by Oct. 15.

Stories in School Newspaper

In the meantime, stories in the school newspaper explained the saving to be made if class pictures were taken before Nov. 10. As the deadline approached, advertisements were inserted in the paper. This publicity caused students, who were not members of organizations, to arrange for their class pictures. A total of 4,345 pictures was taken before the Nov. 10 deadline.

No further concentrated drive was made for class pictures until immediately after the Christmas holidays. However, the president of each fraternity, sorority and dormitory was informed by letter and telephone that pictures of new pledges and members who failed to have their pictures taken on the appointed day must be taken before Dec. 10 if they were to appear in the book. This lull in the drive for class pictures gave the studio time to make and deliver, by Jan. 1, prints of all pictures taken. The pictures were filed as soon as received. A file was set up for each organization and each class, and the pictures arranged in alphabetical order in each file.

Clean-up Drive for Class Pictures

A clean-up drive was made to get all students who had not had class pictures taken to do so between Jan. 1 and Jan. 15. They were informed that no class pictures of first semester students would be taken after Jan. 15. The same kind of a campaign was used to get students who entered school for the second semester (students not enrolled first semester) to get class pictures taken by Feb. 17. As a result of these concerted drives 4,811 students had pictures in the class section of the book.

Getting Group Pictures

All group pictures of general organizations were taken before Nov. 22 at the college studio. The individual pictures were taken at a commercial studio.

The president of each organization that was to have a group picture in the annual was informed by letter on Oct. 1 of the plan and requested to come to the yearbook office within 10 days to discuss the matter. Each organization paid for its picture and received a photo receipt to give to the photographer when the group was photographed. If the president of the organization failed to come to the yearbook office within 10 days after the letters were mailed, a second letter

was sent to the treasurer of the organization. If this letter failed to get a response, the president or faculty adviser was called by phone and informed that his organization would have to be omitted from the book if immediate action was not taken to get a group picture made before the Nov. 22 deadline. A total of 198 group pictures was taken before the deadline. Some large organizations required several group pictures to accommodate all their members.

Pictures by Student Photographers

Action pictures, candid shots and all other photographs not made in one of the studios were taken by student or commercial photographers. The weekly meetings of the editor, faculty adviser, photographic editor and staff photographers instituted the previous spring were continued. Definite plans were made each week to cover all activities wanted for the annual. Pictures of the campus, fraternity houses, classrooms, committees, etc., were scheduled so pictures would be ready for the engraver at the proper time. More than 2,000 pictures were taken and processed by staff photographers during the year.

Engravings Ordered Ahead of Schedule

With the photographic schedule operating on time, it was easy to "beat" the engraving deadlines. In all, 29 separate orders for cuts were sent to the engraver. The pictures of baseball, track, tennis and golf made up the first order and were mailed to the engraver on July 21. The next order, sent Oct. 1, included campus views, fraternity houses and the pictures taken during summer school.

A careful examination of the entire production schedule, as originally planned, will reveal that photographic deadlines were so arranged that a large quantity of pictures would be delivered to the staff about two weeks before special discount dates provided for in the engraving contract. These discount dates were Dec. 15, Jan. 15 and Feb. 15. This plan enabled the staff to send large orders to the engraver well ahead of the discount date. For example, an order for 43 cuts was made on Nov. 9. On Nov. 26, 101 group pictures that had been received from the photographer ahead of his Dec. 1 deadline date were sent to the engraver.

It is advantageous to the staff to send copy to the engraver several days in advance of the special discount dates. The copy thus received usually is put into the shop immediately, cuts made and proofs sent to the staff. Copy received by the engraver on the discount date is likely to get there on the same day as orders from other schools, and there will be considerable delay in producing the engravings. If the staff orders cuts to miss this "log-jam" at the engravers, it will receive proofs promptly and can complete many pages for the printer ahead of schedule.

Covers Ordered on Schedule

Photographic prints of the art work to be used in the opening pages of the book were sent to cover manufacturers who wished to bid on this work. Bids and sketches were submitted on Dec. 15, and the contract for the covers was let the next day. The exact number of covers was ordered on Feb. 15. This date was 15 days after the beginning of the second semester. It allowed time to check the number of students who paid the activity fee. The subscription to the annual is included in the activity fee paid by each student when he enrolls.

Special Plan for Deadlines on Printing

The printing contract provided for only two deadlines. One-half the copy was to be delivered to the printer by March 19 and the remainder by April 16. However, to provide ample time for the proper editing of copy, the staff set up four deadlines for copy as shown in the production schedule.

With the photographic and engraving schedule operating ahead of time, it was an easy matter to meet the printing deadlines. As soon as proofs of engravings were received, they were pasted in place on the layout sheet and the proper editor was informed of the quantity of copy needed. The pages devoted to spring sports were sent to the printer in December, and many of the organization pages were mailed in January. All identification sheets filled out at the time group pictures were taken were carefully typed,

checked as received, and were ready to be sent to the printer as soon as the remainder of the page was completed.

Progress Chart Visualizes Work

A chart that will visualize how work is progressing on each page of the annual is used by some staffs. Figure 10.1 illustrates one type of progress chart that can be used effectively. Each page in the book is represented on the chart by a square, and the page number is shown directly above. The square representing each page is then divided into four smaller squares as shown in the illustration. When all photographs or illustrations for page one are obtained the area represented by A on the chart is shaded with a pencil or colored crayon. The area B is shaded when engravings are ordered, C when copy is sent to printer and D when final proof for the page is read and returned to printer. Thus, page 9 on the chart indicates that all pictures are completed, engravings ordered, copy sent to printer but proof for the page has not been read by the staff.

A chart of this type should be made on drawing board and page numbers and lines drawn in ink. The chart can be as large or small as the staff desires. The name of each section editor and the pages for which he is responsible may be shown on the chart. If the chart is posted in the yearbook office, it will stimulate competition among section editors and other staff members to complete their sections ahead of schedule. Then too, the editor or adviser can see by looking at the chart where production is lagging and direct the efforts of staff members to the job most urgent at the moment. Sometimes the chart will reveal that only one picture is needed to finish a section or that if copy is written for one or two pages, a printing form can be completed. Examination of the chart may show that the editor, adviser, one of the section editors, photographer, engraver or printer may not be doing his assignments on schedule and that drastic action is necessary to insure delivery of the book on the date wanted.

Separate Folder for Each Page

A separate file folder, large enough to accommodate a layout sheet, should be made for each page in the annual as soon as the dummy is completed. The page numbers are indicated on the tabs, and the folders filed in numerical order. All the material pertaining

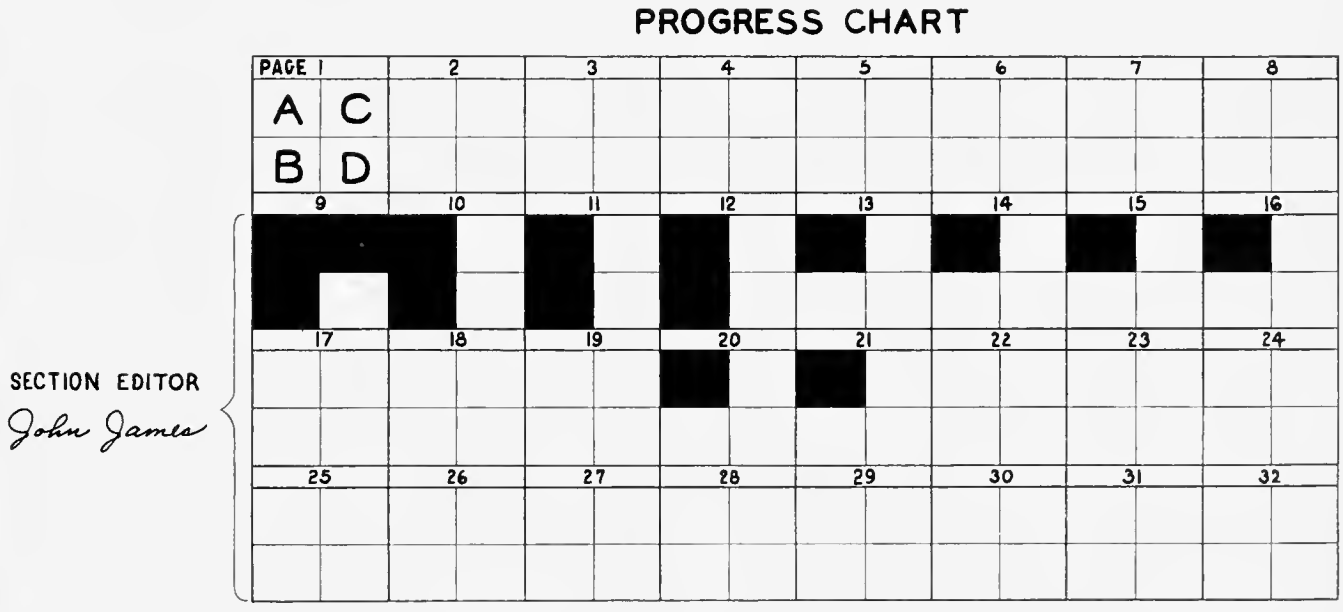


FIGURE 10.1. A progress chart kept up to date will show the editor at a glance what work has been completed for each page in the annual.

to a particular page is kept in the proper folder. As soon as a picture for a particular page is received, it ought to be sent on to the engraver. However, if other pictures are required to complete the page, it may be necessary to file the photograph until they are obtained. Two copies of the identification or cutline can be typed and filed in the folder. It is a good plan to keep the original identification sheet so the copy readers can have it for reference.

As soon as the photographs are sent to the engraver, a layout sheet for the page is made, and the numbers assigned to the cuts are indicated on the layout. When proofs of the engravings are received, they are pasted in place on the layout, and a staff member is assigned to write the copy. If the yearbook is printed by lithography, the pictures are sent directly to the printer when the copy is completed, as discussed in Chapter 9. A carbon of all copy sent to the printer is kept in the file. The printer sends two proofs of each page. When they are checked, one is returned, and the other kept in the proper page folder.

It usually is satisfactory to file two or three photographs in the regular page folder. However, if a page contains a class panel or an organization panel composed of many photographs, it is better to file the photographs in a small 4″ by 5″ file so they can be kept in proper order. Then too, there is danger that some of the photographs may be bent or broken if placed in a large folder.

The plan of having a folder for each page in the book will save the editor many hours of needless searching for a particular photograph, identification sheet, engraver's proof or printer's proof. If the file is kept in proper order, the assistant editors or faculty adviser can carry on the work of producing the annual in the absence of the editor.

Work Out Efficient Distribution System

The business manager can save himself and purchasers a lot of time if he will work out a complete and detailed system of distribution of the annuals. This involves considerable planning and cannot be done at the last minute. Early in the year, some of the details of the book distribution plan must begin taking form. In order to prepare a record of each individual transaction, the plan must be put into operation early in the production schedule.

Any plan used in distributing the books should include a written record whereby the subscriber acknowledges receipt of his copy when it is delivered. If a file card has been kept for all subscribers, it is easy to have the individual sign his own file card as he receives his book. This plan helps avoid the confusion and difficulty of having each subscriber produce a book sales receipt.

Here is how the card file system of distribution has been used successfully by one large college. The system made it possible for the staff to distribute more than 4,000 copies of the book to subscribers in one day.

Early in the year, a card was filled out for each subscriber. The card provided a place to show that the subscription price had been paid and a space for the person receiving the book to sign. The cards were kept in an alphabetical file and divided into three groups so books could be delivered simultaneously from three separate points.

Be careful about allowing copies to be given out in advance. Staff members, naturally, will have an opportunity to look through the book before distribution begins, but it sometimes causes resentment if other persons obtain their copies in advance. Generally, it is best to make no advance copies available outside of the staff, if for no other reason than the fact that a person who sees the book elsewhere may delay several days in calling for his personal copy.

If proper publicity is given to the distribution plan and arrangements made so that students will not have to wait long, most of the books can be checked out in one day. Staff members will then be free to attend to details of closing the book's affairs.

Under the file card plan, two staff members can work together in handling the mechanics of distribution. One worker looks up the card of the subscriber. The second person takes the file card, has the subscriber sign his name in the proper place and then gives him a copy of the annual. Thus, the card index plan pro-

vides a written record showing that the annual has been delivered to its owner.

Most Annuals Delivered in Spring

Most yearbooks are delivered to subscribers just before or during graduation week. This is the traditional time, and the distribution of the books becomes part of the commencement festivities. The chief drawback to this plan is that the staff cannot include all the activities for the current academic year. A few annual staffs have adopted a plan of printing one additional signature of 4, 8, 16 or 32 pages covering commencement and other late activities. These pages are printed after school is out and mailed to all subscribers during the summer. This section, of course, cannot be bound into the book, but in some instances a double-faced Scotch tape is used to fasten the supplement to the back page or endsheet. Activities covered in this manner do not appear in the proper sequence in the book. To illustrate: baseball, and other spring sports would not appear in the sports section. Most staffs, however, try to cover events from the time the previous annual ceased taking pictures until press time of their own book. Thus, one full year of school activities is represented.

Fall Delivery of Annuals

During recent years many schools have adopted the policy of delivering the annual to subscribers during the summer or at the opening of school in the fall. This plan has the advantage of permitting the staff to cover all the events for one academic year. Also, some engravers and printers have quoted lower prices for yearbook work done during summer months.

One of the chief disadvantages of fall delivery is the feeling of most students that the book should be delivered at the traditional commencement time. The book tells of students' accomplishments during the year at a time that seems more appropriate.

If late summer or fall delivery of the annual is decided upon, the staff will want to give careful consideration to the added cost for wrapping, addressing and mailing the books. This is a large item for a college or university annual. The plan would be less expensive for a high school book as most students live in the community and can pick up their books at the school on the day the books are distributed.

Another thing to be considered is that the staff will have to be on the job part of the time during summer months to edit copy, read proof, collect for advertising and other outstanding accounts and address, wrap and mail books. This is a difficult assignment. Most staff members have summer jobs or feel they should have a vacation.

Outline Work for New Staff

One of the greatest contributions the outgoing annual staff can make to its successor is to leave a detailed production schedule. Each outgoing staff member, including the faculty adviser, ought to make an outline of the work his job entails and exactly when the work should begin, how it should be done and when it must be completed to fit into the over-all production schedule.

Much emphasis has been placed on the importance of getting the work on the annual done as early in the year as possible. Perhaps a warning should be added here. It is possible to get the work done and to the printers so early that only one-third or one-half of the activities of the year are covered.

The staff must remember that its first obligation is to its readers and should use all of its ability and ingenuity to work out a production schedule which will make it possible for the photographers, writers, printers, and others to finish their work on schedule, but at the same time, provide an opportunity for each student to get his picture in the book and to receive an annual that tells as much of the story of the year as is humanly possible under the circumstances.

A careful study of the production schedule printed in this chapter will help to show how pictures of second semester students can be included in the annual. It also reveals the possibilities for getting pictures of late events and writing copy to help complete the story of the year.

Chapter 11

Budgeting and Controlling Finances

BEFORE MANY PICTURES are taken or a line of copy written for the annual, the first and most important step is to establish a complete and attainable budget. The financial success of the yearbook depends on how carefully and completely all items of income and expense are budgeted.

Definitions of a Budget

In a broad sense, a budget includes all costs of operation as well as all sources of income. It takes into consideration how much money will be earned from all business ventures, such as sale of the books, advertising, sale of space to organizations, appropriations from the school and various miscellaneous sources.

A budget also accounts for all items of expense, from the largest to the smallest, including the cost for photoengraving, covers, binding, printing, photography and miscellaneous expenditures such as office supplies, postage and freight.

When the budget is being drawn up, the business manager must work closely with the editor and the faculty adviser. After all, the editor's plans for the entire annual are based on the money which will be taken in by the business staff. In short, the business manager is the "earner," and the editor is the "spender." The two cannot be separated. The editor must plan the book to stay within the amount budgeted. The business manager is obligated to do his utmost to raise sufficient funds to cover the expenditures as set up in the budget.

A conservative attitude should be taken in planning the cost. Every editor takes over the reins with high ambitions. He wants to give the students the best book in history. And that, of course, means more color work, more pages and more campus scenes than ever before. But in cases where the income is limited, it is best to plan a book not too involved and expensive. It is much easier to add more pages or color work later in the year than to cut down on the size of the book at the last minute because disbursements have been higher than originally planned or the income is lower than the budget called for.

Where To Get Budget Information

Probably the best source of information is available at schools which have published yearbooks before. The records for the past several years will be invaluable in planning a budget. Check these records carefully to find out all sources of income in the past. Also, all items of expense should be noted, as well as the total amount spent.

If such records are not available or are incomplete, information from other schools comparable in size might be obtained. Members of the National Scholastic Press Association can get information from the study which the NSPA makes each year on the budgets of books entered in its yearbook contest. Budget information from these two sources

can be altered to fit the situation at nearly any school.

Table 11.1 shows the average income and expenditures for 103 high school yearbooks throughout the nation as compiled by Miss Alta Behrens, adviser to the annual at Hays (Kansas) High School. The financial statements used in this study are from the critical service entry blanks filled out by staffs entering their books. Fifty-two of the yearbooks were printed by letterpress and 51 by lithography. A study of the chart will give the yearbook staff an idea of approximately what percentage of the income to expect from each source and what proportion of the expenditures will be spent for each item.

Estimate for Income First

Some schools may have additional means of raising funds for the annual, but the five primary sources revealed in this study are:

1. Sale of yearbook subscriptions
2. Sale of advertising space
3. Sale of space to organizations
4. Sale of pictures to students
5. Miscellaneous

The percentage of income from different sources revealed by the study are:

Source of Income	Letterpress Books	Lithography Books
Sale of books	54%	57%
Sale of advertising	24	24
Sale of space to organizations	9	7
Sale of pictures	4	3
Miscellaneous	9	9

Miscellaneous included such items as class dues, appropriations by the board of education, sale of candy, magazine subscriptions and revenue from concessions at athletic and other all-school events.

Sale of Books Important

In considering the various business projects to undertake, the staff must carefully weigh each opportunity. For example, the sale of books is the big and uncertain source of income. Here is the place to put forth the greatest effort, for financial success or failure is determined to a large extent by the number of books sold.

It is often difficult to estimate accurately the number of annuals that will be sold, but experiences of preceding staffs serve as excellent guides. The year-to-year size of the student body might be used as a yardstick in estimating the number of annuals to order, although this method is not always reliable. If the size of the school remains relatively the same, the staff should not expect much increase in sales over the previous year. Likewise, anticipated increase in enrollment does not always mean a greater demand for the book. Section A of Table 11.1, shows that the average number of students buying books ranged from 71 per cent to 91 per cent of those enrolled.

Another important factor to be considered is the price of the annual. Is the price of the book too high, thus limiting the number of students who can purchase yearbooks? On the other hand, is the price so low that it will not support a large share of the expenditures or will necessitate an annual of poor quality? In establishing the price, the financial condition of the students must be taken into account. What are their reactions to the annual? Do they feel they are getting something for their money? These are only a few of the questions that should be asked by the yearbook staff in setting a fair price for the book. The average selling price of the books studied ranged from $3.00 to $3.95 each, in the different enrollment groups.

Study Advertising Rate

Another item which should be weighed carefully is the advertising rate. Is the rate too high, thus eliminating a number of advertisers who would buy space if they thought the rates were more reasonable? Or more likely, is the price charged for advertising too low, and if so, can it be raised?

Find out from the firm which will print the yearbook or from previous contracts how much it will cost to print a page — and sell the space at a good margin. It definitely is not worth while to sell advertising in the book if it is not profitable. For example, if it costs $20 to print one page, advertising revenue for that page should be at least $40. In other words, the money received from a page of

TABLE 11.1

AVERAGE DATA FROM 103 HIGH SCHOOL YEARBOOKS

Section A GENERAL INFORMATION

School Enrollment	No. State-ments Studied	No. Books Printed	No. Books Sold	Per Cent of Enrollment Buying Books	Selling Price Per Book	Cost Price Per Book	No. Pages in Book	Per Cent of Books Selling Ads	Advertising Rate Per Page
Letterpress									
1,000 and Above.....	18	1321	1274	71	$3.30	$4.52	152	61	$59.58
999–500....	16	685	659	81	3.32	5.09	122	56	48.29
499–250....	11	415	375	86	3.20	5.99	92	82	52.06
Less Than 250.....	7	261	205	91	3.95	9.40	97	71	42.94
Lithography									
1,000 and Above.....	10	1020	996	77	3.06	4.49	164	80	43.74
999–500....	13	635	613	79	3.35	4.89	124	54	48.00
499–250....	15	397	351	76	3.02	4.94	102	53	40.08
Less Than 250.....	13	276	256	72	3.00	7.24	103	63	43.11

Section B INCOME

Enrollment Group	Book Sales	Advertising Sales	Space Sold to Organizations	Sale of Pictures	Miscellaneous	Total
Letterpress						
1,000 and Above	$3,851.18	$1,082.42	$548.19	$302.80	$491.24	$6,275.83
999–500	1,753.28	878.92	342.26	120.63	269.57	3,364.66
499–250	1,352.46	890.39	148.84	44.81	243.87	2,680.37
Less Than 250	782.78	1,029.44	219.09	83.77	310.24	2,425.32
Lithography						
1,000 and Above	3,072.92	842.70	517.54	185.15	144.02	4,762.33
999–500	2,105.66	512.48	171.46	101.82	217.45	3,108.87
499–250	1,038.44	541.13	129.90	53.03	344.64	2,107.14
Less Than 250	703.83	925.37	60.10	96.04	346.92	2,132.26

Section C EXPENDITURES

Enrollment Group	Printing, Binding, and Covers	Engraving	Photography	Miscellaneous	Total Expenditures
Letterpress					
1,000 and Above	$4,001.41	$1,356.97	$321.88	$87.75	$5,768.01
999–500	1,931.70	933.62	258.48	92.98	3,216.78
499–250	1,555.18	643.85	195.14	68.44	2,462.61
Less Than 250	1,165.29	649.82	113.60	38.47	1,967.18
Lithography					
1,000 and Above	4,225.44	.....	339.87	61.75	4,627.06
999–500	2,784.67	.....	201.14	80.73	3,066.54
499–250	1,737.81	.....	159.19	53.11	1,950.11
Less Than 250	1,572.57	.....	172.32	68.00	1,812.89

advertising should pay for that page plus an additional one in the yearbook. Another look at Section A of the study shows the average rate per page for advertising ranged from $40.08 to $59.58, depending on the size of the school.

However, the business staff must proceed cautiously when it considers raising rates. Too many businessmen consider yearbook advertising nothing but a donation and will refuse to pay any more than is absolutely necessary. The business staff can help the situation somewhat by staging advertising stunts throughout the year which will make the advertiser feel he is getting something worth while. This will be discussed more fully in the next chapter.

A similar investigation should be conducted in the sale of space to organizations. How do they feel about paying for space in the yearbook? Is it possible to sell to organizations which have not purchased in the past? Can more space be sold to those groups which buy a small space each year?

If the book is not already subsidized by the school board, it might be possible to charge the board for the pages devoted to work of the school. A large number of pages is devoted in every annual to the athletic department. Should they pay for this space? There is little limitation to the possible sources of income, and all such potential sources should be canvassed carefully.

Estimating for Expenditures

As in the case of estimating income, the school records will prove invaluable in figuring the expense side of the budget. Extreme caution should be used in allocating the anticipated income. It is easy to spend money, but spending it wisely is something else. The old saying, "A fool and his money are soon parted," holds especially true in publishing a yearbook.

The percentages of expenditures for different items in the study of 103 books are:

Expenditures	Letterpress Books	Lithography Books
Printing, binding & covers	65%	89%
Engraving	25	none
Photography	7	8
Miscellaneous	3	3

Check the records to find out how much money has been spent for engraving during the past years. Then the editor and the engraver should get together and plan a dummy, not the final one, but detailed enough to permit the engraver to make a reasonable estimate on the cost of making the engravings shown in the proposed dummy.

It will undoubtedly be necessary to replan the dummy, cutting out some of the pages, eliminating some of the color work, adding more pictures per page, etc. But the estimated cost must come within the amount set up for the item in the budget plus a reasonable safety margin.

Get Estimate of Printing Cost

A fairly accurate estimate of the printing costs can be obtained by giving the printer a nearly complete outline of the book. If the printing, binding and cover contracts go to the same firm, a dummy similar to the one used to estimate engraving costs, along with specifications as to the number of pages, size of pages, kind of paper, number of books, type of binding, kind of cover, special sections in color and all other details, should be supplied to get a full estimate. If only the printing and binding are to be done by the concern, then the covers will have to be figured separately.

In addition, have the printer calculate the cost for additional pages and more books. Deductions for fewer pages and fewer books also should be obtained. If the printing concern is in another city, an expense item must be set up in the budget for the mailing of copy and proofs and freight charges for shipping the books.

Cost of Pictures Important Item

Since the yearbook is essentially a "picture book," the cost for taking photographs, developing negatives and printing finished pictures is an important expenditure. The trend in all yearbooks has been toward more complete pictorial coverage, thus this item has become one of greater expense.

Photographs and feature pictures to be paid for out of yearbook funds should be accounted for in the budget. These usually in-

clude views, classroom and laboratory pictures, news or action pictures of all big school events and action pictures of all sports, plays and rallies. In some high schools, many good "candid" shots of activities and students will be donated to the yearbook staff by camera owners. This helps cut down expenses, but the main objection is that these photographs are usually made by amateurs and the quality of the pictures is often poor. These pictures should not be used if they detract from the book and waste money on engravings.

Individual and group pictures, if paid for directly to the yearbook by the person or organization having the picture taken, are figured on both sides of the budget. Money received for these pictures should be entered as income and at the same time, the cost for taking the photographs, developing and printing them should be entered as an item of expense.

The various miscellaneous expenses must be estimated carefully, also. Although each item in this category might be small, they are relatively important as a group and necessary to the production of a yearbook. These include such items as office supplies, printing of receipt books, advertising contracts, postage, freight, photographic supplies, office equipment and, on the larger college yearbooks, salaries for staff members.

Example of a Budget

Here is an example of a budget for an average high school. The figures are, of course, theoretical, and should not be interpreted to mean that this budget will apply to any school.

Estimated Income:		
1,000 books at $3.50	$3,500	
Sale of advertising space — 20 pages at $40	800	
Space sold to organizations — 20 pages at $20	400	
Profit from class play	125	
Total	$4,825	$4,825
Estimated Expenditures:		
Photoengraving	$1,000	
Printing, Covers, Binding	2,800	
Photography	400	
Miscellaneous	150	
Total	$4,350	$4,350
Balance		$ 475

As will be noted, a sizeable balance of income over expenditures is provided in the budget. A margin of at least 10 per cent should be planned for. This safety reserve will take care of unforeseen expenses which might arise, or compensate for estimated income which is not fully realized.

Activity Fee To Support the Annual

Many of the larger high schools, colleges and universities have adopted the plan for paying yearbook costs out of the student activity fee. This system has many advantages which aid the yearbook staff in putting out a book of top-notch quality. Some of the advantages are:

1. The staff will know at the beginning of the year how much subscription money is available.
2. The staff members can plan a definite yearbook and proceed with the work of taking pictures and ordering engravings. They will not be forced to wait until a book sales campaign is conducted, the advertising is sold and space sold to organizations before going ahead with the production of the book.
3. The yearbook is cheaper for each student, since the production cost per book is lowered when a large number is printed. Also, every student is assured of getting a book.
4. Each student will take more pride in the book because pictures of more students will be included. In short, it will be a better "memory book."
5. A more complete history of the school year can be presented because work can begin immediately after the previous book has gone to press.
6. If the activity fee is high enough to cover most of the cost of the book, it will not be necessary or desirable to charge for space in the annual. This makes it possible for the editor to allocate space to organizations and activities on a basis of their relative importance instead of upon the basis of how much space they can afford to purchase in the book.

Budget Control Important

Too many editors and business managers think the budget can be forgotten after it is prepared. The truth is, a yearbook staff must watch income and expenditures as closely as any businessman. A budget can be a great aid — *if it is followed.* It is necessary to take inventory now and then to see where the budget stands.

The best time to do this is during the Thanksgiving vacation. The staff has been busy with all the things that go into the hurly-burly of putting out a yearbook. Then comes

vacation and things quiet down. Take advantage of that break.

First of all, check the income. The sales campaign should be in its final stages and getting set for a "clean-up" drive. How many books have been sold? Were there as many as originally anticipated? Will the income set up for book sales in the budget be as much as expected?

Advertising is another big problem. Has the business staff sold as much space as the budget called for? By the first of the year most of the advertising should be sold. If there is still a long way to go, make a memo to urge ad salesmen to make a special effort when they return from vacation.

On the other side, how are the expenditures going? If expenses are crowding the budget, remember there are still many pictures to be taken and engravings to be made. Practically all of the costs of printing are still ahead. If there has been some radical change not foreseen when the budget was planned, it may be necessary to cut out some pages or add others.

The general idea is to find out just where the yearbook stands in regard to finances. Don't stop finding out. Check again during Christmas vacation and at least once more before the book reaches its final stages. Don't wait until it is too late and then attempt to cut expenses or increase the income. The enterprise will be in the red, if this is done. Only by practicing strict budget control can the yearbook be operated in the manner the staff wants it to be.

Use of Representative Budgets

Often the business staff of the yearbook will find it useful to have available detailed budgets from other schools in addition to the table of averages just discussed. If, for example, it becomes necessary to increase the subscription price of the annual because of increased production costs, the student body has to be convinced this increase is necessary.

If the price currently charged is below the average collected by other schools, then the use of average selling prices is a good argument for raising subscription rates. On the other hand, if the price charged is already higher than the average, you will have to use school by school comparisons instead of averages.

For example, an examination of budgets from five schools of comparable enrollments may reveal that four of them charge more for their yearbook than your school does, while one school has a very low selling price because of a subsidy from the school board. If it can be shown that four out of five schools studied charge more than your school will after the proposed increase, the argument is effective.

The same argument and many others can be presented for increasing advertising rates or space charges to organizations, if conditions warrant a change. The staff will need to have representative budgets from other schools that can be used to make comparisons. For this reason the tabulation entitled "100 Representative Yearbook Budgets Are Presented For Your Study," is included here. These budgets are reprinted by courtesy of the *Scholastic Editor* and the National Scholastic Press Association, Universtiy of Minnesota, Minneapolis.

100 Representative Yearbook Budgets

You will note that all enrollment groups used in NSPA yearbook critical service are included in this listing Also we have tried to include a book from each geographical area as well as from each rating classification.

These figures are, however, *representative*. In attempting to discern averages on a non-scientific basis, we cannot hope to get the accurate mean in every case. However, we are sure that nearly every adviser and/or staff can find a representative budget here that closely resembles their own situation, even if there are some specific differences.

Where there are blank spaces, this item is not included in the budget. Not all schools, for example, have activity fees. In the offset classifications, the printing and engraving costs are included under the printing classifications in most cases.

LETTERPRESS

Location	Enrollment of School	No. Books Printed	Selling Price Per Book	No. Pages In Book	Subscription Sales	Amount Adv.	Ad Rate Per Pg.	Activity Fee	Clubs
Mid-West	**2245**	**1500**	**$3.25**	**208**	**$4630**	**$1320**	**$ 50**	**-**	**$1100**
West	2900	2442	3.00	200	7405	1290	55	-	271
So. -East	2485	1050	4.00	192	4200	1165	75	-	835
West	3700	2050	2.75	184	5118	400	100	$1000	959
East	4200	3100	3.00	272	9189	2960	48	-	1250
Mid-West	**1730**	**1360**	**2.75**	**136**	**3876**	**-**	**-**	**-**	**490**
East	1850	895	5.00	248	4385	2450	30	-	2058
Mid-West	1800	1625	3.50	184	5513	1008	36	-	-
Mid-West	1600	1257	4.25	178	5100	1280	20	450	186
No. -West	1612	1095	3.00	128	3311	257	35	-	70
Mid-West	**1450**	**1425**	**3.50**	**208**	**4157**	**2800**	**50**	**-**	**2600**
West	1475	1165	3.25	168	3690	-	-	-	1670
East	1400	835	3.00	160	2325	1350	30	-	308
No. -East	1380	1100	4.00	144	4146	843	30	-	474
So. -East	**1200**	**950**	**2.00**	**205**	**1742**	**2696**	**65**	**-**	**-**
Mid-West	1125	1000	2.50	156	2375	1053	50	-	1082
West	1085	970	5.00	168	4619	797	50	-	326
East	1148	800	2.85	148	2138	1542	50	-	538
West	**983**	**825**	**4.00**	**160**	**3240**	**885**	**40**	**-**	**-**
So. -East	820	400	4.25	129	1588	1479	50	-	420
East	833	300	4.25	112	1275	866	25	-	-
Mid-West	869	1040	2.00	96	394	1514	60	225	590
Mid-West	**715**	**550**	**3.00**	**112**	**1600**	**488**	**60**	**-**	**280**
So. -West	759	665	3.00	96	1935	-	-	-	613
West	670	585	5.00	104	2890	515	40	500	-
South	730	500	3.25	112	1586	1262	50	-	150
Mid-West	**588**	**1018**	**2.50**	**96**	**2483**	**551**	**30**	**-**	**575**
East	556	400	3.00	112	998	296	25	-	1492
No. -West	630	483	2.75	80	1438	-	-	75	-
So. -East	600	605	2.50	136	1500	1100	50	-	270
Mid-West	**481**	**440**	**4.00**	**72**	**463**	**-**	**-**	**823**	**350**
Mid-West	448	470	2.50	140	1140	1455	35	-	1110
South	430	525	4.00	148	1500	1200	40	-	-
East	445	740	2.00	128	1364	1154	25	-	225
West	**339**	**710**	**3.25**	**148**	**2246**	**2196**	**63**	**-**	**180**
Mid-West	400	330	3.25	116	912	970	30	-	-
South	321	435	5.25	99	3125	-	-	-	-
East	346	504	2.50	96	1233	1613	50	-	104
East	**281**	**500**	**-**	**86**	**-**	**-**	**-**	**$1000**	**-**
Mid-West	218	165	$3.50	165	553	1119	60	-	-
No. -West	240	220	3.00	84	626	823	55	-	-
West	290	1055	2.00	108	1952	1746	50	-	-
West	**200**	**250**	**6.00**	**160**	**1332**	**2281**	**50**	**-**	**-**
Mid-West	200	350	5.00	148	1200	2400	50	-	-
East	129	315	4.00	108	484	890	22	-	-
No. -West	200	275	5.00	88	1000	1318	50	-	-
East	**94**	**300**	**10.00**	**88**	**2000**	**-**	**-**	**500**	**-**
East	80	150	3.50	96	315	1217	35	-	-
So. -West	95	175	3.00	84	450	550	15	-	-
Mid-West	89	122	5.00	80	53	1104	45	465	-

Are Presented for Your Study

How will this representative budget comparison help you?

Perhaps you feel that, with your existing budget, you cannot possibly be expected to produce an all-American book. In close examination of these figures you will find in many, many cases that the most expensive book in the group is not automatically the all-American, shown in bold face.

Perhaps you have been wondering exactly what your advertising charges should be in harmony with those in similar situations. Check that column.

If you have been considering changing the price of your yearbook and need some facts and figures to clarify your thinking or to help make the decision, undoubtedly you will find that column here most helpful.

LETTERPRESS

Picture Income	Misc. Income	Total Income	Printing	Covers	Engraving	Art	Photography	Office	Misc.	Total Expenditures
$1180	**$ 30**	**$ 8270**	**$ 4530**	**$ 770**	**$2130**	**$35**	**$235**	**$ 40**	**$ 20**	**$7760**
755	62	9783	3471	2745	1800	-	959	100	429	9504
800	-	7000	4632	-	1621	-	34	40	56	6386
-	471	7947	4303	1406	1696	10	300	75	280	7710
75	550	14024	10435	2422	-	-	-	660	-	13517
702	**214**	**5281**	**2636**	858	**1300**	-	-	**67**	**204**	**5065**
110	150	9160	8653	-	-	-	-	-	100	8758
20	-	6541	3000	935	1800	-	250	55	-	6040
-	216	7231	2855	760	2244	-	168	110	83	6220
932	2	4572	2438	569	1450	12	19	28	47	4563
30	**250**	**9837**	**4450**	**880**	**2620**	-	**800**	**270**	**450**	**9470**
20	-	5380	2964	760	1133	-	625	270	200	5752
625	-	4508	1911	581	1689	-	-	-	15	4181
271	619	6353	5441	786	-	-	113	2	9	6351
-	**3502**	**7997**	**3164**	**934**	**1908**	-	**860**	72	**479**	**7437**
318	202	5030	2148	466	1820	-	495	-	100	5029
1075	800	7617	3028	1067	1200	-	1173	48	281	6797
271	-	4488	2051	474	863	30	184	25	107	3734
-	**738**	**4863**	**2018**	**600**	**1500**	-	**432**	-	**21**	**4571**
261	329	4076	3261	-	-	-	423	73	235	3992
-	109	2250	784	226	873	-	225	-	142	2250
75	178	2976	1354	-	512	-	307	27	200	2400
193	**543**	**3414**	**1257**	**347**	**1200**	-	**332**	**23**	**134**	**3293**
-	318	2866	1453	451	903	-	6	-	41	2853
647	182	4734	3649	-	-	-	679	35	235	4598
361	6	3365	1184	690	610	-	652	-	61	3360
227	**282**	**4117**	**1904**	**556**	**1215**	-	-	84	78	3838
-	39	2825	1116	342	1264	-	36	51	17	2825
-	242	1755	680	416	480	-	11	-	8	1594
1633	516	5020	1564	900	1967	-	83	22	280	4816
152	-	**1788**	**688**	**253**	**642**	-	**138**	**8**	**32**	**1761**
82	-	3787	2198	407	821	-	185	-	48	3658
-	500	3520	1710	449	875	-	45	-	15	3094
-	41	2784	933	622	765	-	377	4	31	2731
-	**62**	**4790**	**2160**	**490**	**1488**	-	**406**	-	**112**	**4656**
150	528	2711	1128	306	788	-	-	30	232	2485
-	469	3594	1840	248	894	-	200	35	34	3250
7	186	3142	997	303	858	-	139	335	115	2747
-	**$2290**	**$3290**	**$1675**	**$ 399**	**$1167**	-	-	**$ 63**	**$ 10**	**$3284**
-	149	1821	764	288	676	-	18	4	44	1795
-	2	1452	647	198	495	-	23	-	17	1380
-	350	4048	1904	687	817	-	310	59	249	4024
71	**556**	**4238**	**1575**	**425**	**975**	-	-	-	**104**	3079
60	850	4510	1700	600	1500	-	200	-	-	4000
-	1216	2812	1281	232	956	-	123	58	54	2703
-	902	3220	1576	327	466	-	433	-	39	2841
-	**700**	**3200**	**2303**	**454**	**424**	-	-	-	-	3181
-	445	1963	965	155	482	-	73	25	-	1700
-	1137	2137	1123	98	-	-	260	15	-	1496
-	205	1825	1043	50	650	-	-	15	-	1757

OFFSET

Location	Enrollment of School	No. Books Printed	Selling Price Per Book	No. Pages In Book	Subscription Sales	Amount Adv.	Ad Rate Per Pg.	Activity Fee	Clubs
West	**2500**	**1742**	**3.50**	**244**	**6073**	-	-	-	**546**
Mid-West	2300	2180	3.75	228	7890	1020	10	-	-
No.-West	2100	1850	3.50	228	6100	921	24	-	235
Mid-West	3600	2400	1.50	112	3479	977	65	-	293
So. -West	2400	1800	4.00	240	6268	1370	45	-	163
Mid-West	**1650**	**1650**	**3.00**	**152**	**4858**	-	-	-	-
Mid-West	1909	1050	3.50	156	3800	1708	30	-	260
East	1850	1305	5.00	216	1787	-	-	2032	-
West	1950	1916	4.00	196	7624	507	45	-	-
South	1790	990	4.00	232	4108	700	45	-	360
South	**1378**	**1000**	**5.00**	**200**	**4845**	-	-	-	-
West	1360	1200	3.00	196	3450	1500	90	450	-
East	1500	1265	2.25	140	2800	1100	80	-	150
West	1237	825	3.50	148	2762	1820	-	-	815
South	**1100**	**770**	**4.00**	**288**	**3062**	**2460**	**103**	-	-
So.-West	1178	1000	3.75	148	3656	-	-	-	270
West	1161	900	3.00	204	2700	1090	100	-	243
Mid-West	1050	1050	2.25	128	2224	650	50	-	405
Mid-West	**998**	**885**	**3.50**	**148**	**3163**	**895**	**40**	-	**300**
East	910	750	5.00	224	2300	5362	70	-	-
So.-East	985	725	3.25	138	2252	-	-	-	330
South	940	388	3.00	124	1125	588	40	-	-
East	**797**	**500**	**4.75**	**104**	**2375**	**610**	**80**	-	**245**
Mid-West	700	625	2.50	112	1565	1115	25	-	367
Mid-West	700	1175	3.50	128	3225	798	40	287	715
South	755	650	4.25	112	2585	320	80	-	-
East	**550**	**450**	**5.00**	**136**	**1760**	**980**	**50**	-	**905**
Mid-West	650	950	4.00	176	3706	915	-	60	-
Mid-West	635	575	5.00	144	2595	820	60	-	-
So.-West	558	400	4.00	128	1313	1064	-	188	-
East	**450**	**440**	**5.00**	**120**	**1945**	**1000**	**50**	-	-
So.-West	408	400	3.50	88	1267	1410	88	-	-
South	466	525	3.50	202	1791	1979	50	-	35
Mid-West	410	450	3.00	88	1200	480	60	100	-
No.-East	**320**	**300**	**5.00**	**140**	**1000**	**1850**	**40**	-	-
Mid-West	350	500	5.00	132	1000	4250	100	-	-
West	350	290	2.75	73	800	760	60	-	-
East	350	375	3.00	92	697	1400	16	-	300
East	**300**	**360**	**2.50**	**80**	**860**	**359**	**50**	-	-
Mid-West	251	270	2.25	118	478	370	-	-	338
No.-West	275	310	2.50	105	75	570	30	550	-
Mid-West	243	240	2.75	112	629	965	35	-	214
Mid-West	**200**	**240**	**2.50**	**76**	**539**	**841**	**110**	**25**	-
West	128	150	3.00	66	36	920	115	375	-
So.-West	122	210	5.00	128	775	1420	20	-	-
South	150	400	5.00	120	1483	1200	100	-	-
Mid-West	**98**	**275**	**2.00**	**122**	**540**	**574**	**15-30**	-	-
Mid-West	100	325	6.50	220	1464	3740	50	-	-
No.-West	35	150	2.50	51	338	350	25	-	-
East	70	100	4.00	64	153	950	-	-	-

OFFSET

Picture Income	Misc. Income	Total Income	Printing	Covers	Engraving	Art	Photography	Office	Misc.	Total Expenditures
765	-	7383	3615	2406	-	-	691	140	45	6897
-	617	9526	6597	1258	-	35	543	61	326	8821
118	227	7660	5405	1075	-	-	695	146	36	7358
-	-	4719	3000	1220	-	-	100	23	35	4378
963	131	9002	4838	917	-	242	1193	25	1105	8322
235	1029	6122	3662	1214	-	-	485	71	138	5572
550	55	6373	4504	693	-	-	300	-	-	5497
5	2721	6546	5671	662	-	-	-	-	-	6333
155	-	8286	6794	207	-	-	1146	5	7	8160
225	50	5443	3839	545	-	-	325	72	262	5093
366	180	5491	4388	200	300	-	287	13	17	5205
10	307	5717	4413	752	-	-	150	75	50	5440
-	600	5150	4051	455	-	-	350	25	60	4941
-	35	5431	2435	536	-	-	282	62	82	3397
-	71	5593	4358	563	-	-	462	-	194	5577
-	121	4048	2885	577	-	-	126	20	14	3622
-	448	4465	3464	305	-	-	225	21	46	4161
354	1	3433	2350	700	3	-	5	5	217	3280
-	26	4384	3128	575	-	-	461	20	69	4253
-	670	8332	6980	202	-	25	400	75	200	7882
997	739	3418	2622	-	-	-	272	19	82	2995
-	926	2638	1957	233	-	-	182	9	73	2454
312	640	4183	1866	675	-	-	266	247	-	3054
-	38	3084	1561	458	974	-	29	-	48	3070
-	847	5923	1700	640	1700	-	200	393	-	4829
-	50	2955	2062	446	-	-	129	2	10	2649
42	-	3687	2569	545	-	45	308	-	105	3572
-	970	5651	3790	589	22	-	34	13	91	4539
50	343	3808	2730	325	-	-	56	55	168	3334
-	-	2564	1710	336	28	-	175	68	89	2406
95	1110	4150	2232	660	-	45	100	-	440	3477
-	25	2702	2036	-	-	-	346	60	62	2505
20	456	4153	2550	451	-	-	590	74	328	3993
-	195	1975	1194	448	-	6	145	-	36	1828
-	405	3355	2219	283	-	-	75	61	65	2702
-	-	5250	3096	560	-	20	525	50	436	4686
3	95	1608	1200	165	-	-	115	5	-	1475
-	23	2520	1645	110	-	225	312	19	9	2320
65	250	1534	1185	209	-	-	139	-	1	1534
-	291	1477	879	166	-	-	90	6	27	1167
-	450	1645	1455	78	-	-	44	42	-	1619
-	134	1943	1519	129	-	65	132	25	67	1937
-	7	1412	998	223	-	3	150	-	14	1388
-	85	1416	913	105	-	-	205	20	164	1406
105	61	2361	1437	210	61	-	275	37	42	2062
150	-	2833	1751	260	-	52	120	-	20	2203
-	525	1975	862	-	-	-	39	170	23	932
-	-	5204	4291	325	-	-	550	-	-	5166
-	34	721	470	117	14	-	65	5	38	699
-	101	1203	705	188	-	-	90	10	49	1041

Chapter 12

Methods of Raising Revenue

PUBLISHING an annual costs money, and raising the revenue necessary to pay the expenses involves a carefully planned program. It is the job of the business manager to see that the necessary income is provided, for even the best editorial staff cannot do a good job without adequate financial resources. Thus, the business manager and his subordinates play an indispensable role in producing an annual, even though outsiders may not realize this fact.

As shown by survey of 103 annuals, discussed in the preceding chapter, the two most important sources of income are sale of books and advertising space. These two supporting sources account for 80 per cent of the revenue for the average annual. In some schools they finance the entire book. Of course there are other sources which provide income. They include such activities as sale of space to organizations, sale of pictures, dances, plays and candy sales.

The staff should not undertake too many business ventures. It is advisable to select three or four sources for major emphasis. Financing the book must not become a burden to the students, faculty or the city. A well-planned program is businesslike and thorough and will give subscribers and advertisers value received for their money.

Selling the Yearbook

In schools where the annual is financed by an activity fee, yearbook sales campaigns will not be necessary. Under this system, every student who pays an activity fee is entitled to a copy of the book, and the staff knows at the beginning of the year how much money is available.

In most cases the sale of books provides the largest source of income and should receive major emphasis. It is difficult to estimate how many books can be sold, but the business staff *must* sell the number planned for in the budget.

If the campaign to sell books is to be successful, the staff must have a plan that will:

1. Make it advantageous to the prospective buyer of the annual to subscribe during the campaign.
2. Provide receipt books that will insure accurate records.
3. Organize a sales force that will contact all prospective buyers.
4. Insure adequate and effective publicity and timely advertising.
5. Reach prospective buyers away from the campus.
6. Include an effective sales force for a clean-up campaign.
7. Provide supervision and instruction of the sales force.

Promoting Early Sales

The sales campaign should be conducted early in the year so that the number of books needed can be determined before the editorial staff gets far into the actual production of the annual. There must be time for adequate publicity about the campaign so the student body will be anticipating the sale. Most of the books should be sold before Thanksgiving, with a clean-up campaign just before Christmas.

A plan that makes it advantageous to the buyer to purchase an annual during the sales campaign is practically mandatory, and one that presses the prospective subscriber for immediate action makes selling much easier.

There are several methods of promoting early and prompt buying, foremost of which is a beauty or popularity contest. Time and again, this method has proved effective. When it is used, a buyer is allowed a certain number of votes for the queen if he purchases his book before a certain date. This induces friends of each candidate to buy books early. In many cases, the contest may reach such a fervor that friends of candidates become the best possible solicitors.

Some staffs use graduated price schedules to enourage early buying. At the beginning of the campaign, for example, the price of the book may be $3.50. At the end of the week, it may jump to $3.75. During the last week of the campaign, the price might be increased to $4.00.

Another system, used less frequently, is the rebate plan. This involves an agreement with the printer whereby a minimum number of books is to be printed and a reduced rate given for additional copies.

Suppose the contract with the printer calls for a minimum of 1,500 books. Then the staff sets the "goal" at 2,500. A thermometer drawn on a large cardboard may be erected for recording daily or weekly sales. When the sales reach 2,000, the price of all books is reduced 25 cents. If the "goal," or 2,500 mark is reached, the price is reduced 50 cents. This plan stimulates sales because the students who buy early become boosters, and thus aid in getting others to subscribe. The disadvantage to this system, however, is the considerable extra work for the business staff in making refunds.

Competition between classes or organizations is another method of stimulating early buying. This type of campaign often is conducted through home rooms, and a sales captain is selected for each room. The prize can fittingly be a special feature page in the yearbook for the room that wins.

Another variation of this method is recognition of individual solicitors. A special page can be devoted to the "Top Ten." Pictures of these workers, plus a few words of praise are often inducements enough.

Certainly the staff must not attempt to use too many selling devices. The method or combination of methods bringing best results should be discovered and adhered to.

Keeping Records of Sales

Whatever method used, a contract form is necessary for good record-keeping. Figure 12.1 shows such a form. Usually the contracts are numbered and stapled in books of 25 or 50. Each solicitor is held responsible for the contracts in the book issued to him.

These forms are made out in duplicate and the original copy given to the purchaser. The buyer then has a receipt. Usually, the two forms are printed on paper of different colors.

After the campaign, the forms are filed alphabetically in a card file. Thus, a complete record of purchasers is available. If a space is left at the top of the form for the purchaser's name, the clerical force can do a better job of filing.

A coupon can be added to the contract form when the beauty contest type of campaign is used. Figure 12.2 illustrates how this is done. A blank space should be left for the number of votes allowable, the number depending upon the date of purchase.

Several of the large printing houses specializing in yearbooks furnish free of charge contract forms for book sales. These forms save the staff the cost of printing special receipts. If the forms furnished by the printer are used, they must be carefully numbered by the business manager before they are checked out to salesmen. It is essential to have a system that will insure getting the money for every sale made as well as the name of each student who is entitled to a copy of the yearbook.

Selling Organization

An aggressive, fast-moving sales force is highly desirable. Haphazard methods lead to defeat. A plan that will insure enthusiastic and complete soliciting is a must.

In small high schools a contest among the classes often works best. The classes are divided into home rooms, and a captain is selected for each. Then the yearbook adviser, editor or business manager gives a short talk

to each room, telling the students of the special features of the annual and the need of urging every student to be a purchaser.

In some prominent hallway, a large poster with thermometers for each class can be displayed so that students are constantly reminded of the contest. At the end of each day, home room captains can report to the business manager and the thermometers kept up to date. A campaign of this type in a small high school should usually last one or two weeks. It should not be extended over a long period lest students lose interest.

In a large college, the campaign may be extended over a longer period, usually a month, so that the entire student body can be solicited. Every student is a potential buyer, and no one should be overlooked.

In most colleges, the beauty or popularity contest campaign is used. Fifteen or twenty candidates may be selected either by the business staff or by petitions from the student body. From this group, the "Queen" and her attendants are selected by votes of purchasers, and the winners' pictures are featured in the beauty section.

Details of the contest should be announced clearly and repeatedly in the school newspaper. Names of the candidates, voting places, time limits and other pertinent facts should be publicized. Students should be informed of the progress of the contest by news stories or by means of the thermometer system in a student union or other popular place.

Another sales system often used is the payment of commissions to salesmen. Good results are obtained in this type of campaign only if solicitors are selected to cover areas where they are well and favorably known. It is much easier to sell a yearbook to a friend than to a stranger.

Publicity for the Campaign

One essential of a book sales campaign is publicity — lots of it. Co-operation with the school newspaper is of extreme importance from the publicity angle. The staff needs the paper to print special announcements and to advertise the yearbook. Surveys show that 96 per cent of the students read their school newspaper.

If the editor or business manager of the yearbook is not a member of the newspaper staff, it is a good idea to appoint someone to act as "press agent" for the annual. Stories are more likely to be printed if prepared by someone who knows the facts and does a good job of writing. If the school prints a daily news-

Recopy Name of Purchaser on Typewriter

NO. 100

1956 ORANGE AND BLACK

Received from _____
for one copy of the 1956 ORANGE AND BLACK

School Address _____

Home Address _____

Signature of Soficitor

FIGURE 12.1. Contract form for use in selling subscriptions to the onnuol. They are printed in duplicate and one copy given to subscriber.

This Coupon
Is Good For

VOTES
for Miss

for
BEAUTY QUEEN

Solicitor

NO. 100

FIGURE 12.2. A ballot for beauty queen contest may be printed on the same sheet with the subscription receipt.

paper, two or three articles a week are sufficient. If the newspaper is a weekly, the paper should contain some story in nearly every issue.

A short news story is best. Announcements of staff appointments, progress of the beauty contest, the naming of outstanding salesmen and stories about the work on the yearbook are always interesting.

Feature articles have their place, too. The amount of paper and ink required to produce the annual makes a good story. The number of pictures being printed, description of the theme and comparison with other annuals in the past are other feature ideas. It is important to get the name of the yearbook in print as many times as possible so that every student will be constantly aware that there is a yearbook to be bought.

Many yearbook printers have worked out excellent sales campaigns to help the staff sell subscriptions to the annual. These plans should be studied carefully by the staff and used when the appropriate time comes. Clever color posters with effective sales messages are furnished by several of the houses, and these can be used in the halls and on bulletin boards to promote sales. Student artists can often contribute excellent sales posters, and they should be encouraged to help out.

Many schools use the assembly as a medium for advertising. If it can be arranged with the person in charge of assemblies, the business manager should make it a point to have some interesting announcement about the yearbook made frequently.

Special Assembly To Publicize Annual

Sometimes a special assembly can be arranged to publicize the yearbook. When this can be done, the editor and business manager should give short, interesting talks. A still better idea is to have some type of entertainment, with the theme built around the yearbook. This can be a short play, written by some member of the staff, or a variety show with prominent members of the student body participating. Whatever the program, the yearbook theme should be stressed.

Buttons, tags or ribbons are other effective means of advertising the yearbook. Buttons are better than tags or ribbons, for they can be worn longer and displayed more prominently.

A slogan pertaining to the annual should be inscribed on the button to draw attention to the yearbook. Inscriptions such as "I'VE SUBSCRIBED," "I BOUGHT MINE" or "BUY AN ANNUAL," are examples. Sometimes an appropriate design can be worked out.

Buttons, ribbons or tags worn by students who have bought annuals help salesmen. During a campaign, when solicitors are anxious to secure votes for queen candidates or to put their class on top, persons not wearing identifications can be pursued by solicitors on all parts of the campus.

In some schools, a permanent display case is set up in the student union or hallway of a central building. Each week, pictures of events that have taken place on the campus are displayed, always with the name of the yearbook. At other times, copies of previous yearbooks, samples of layout sheets and proofs of engravings can be shown. Although it does not sell yearbooks directly, this type of publicity keeps the annual in the public eye.

There are many other ways of publicizing the yearbook: bulletin board announcements, handbills, descriptive folders and booklets, movie slides and program advertising. All types of publicity should be directed toward one goal — to present the annual in the most favorable manner possible.

Selling Yearbooks off Campus

Yearbook staffs often overlook potential buyers away from the campus. Business and professional men in the community frequently buy yearbooks. A great deal of their business comes from students, and they have a real interest in school activities.

Professional men: doctors, dentists and lawyers, have use for a school yearbook in their waiting rooms. Their patrons, members of the community, are anxious to keep up with the school. A long wait in the office often passes more quickly by the revival of memories of school days. Former students and those who have sons or daughters already graduated from the school are frequently interested.

Alumni of the school, especially recent graduates, are another source for book sales.

Through the principal's office or alumni secretary, addresses of former students can be obtained. A newsy, carefully circulated letter describing the book and giving the price often results in sales.

Clean-up Campaign

Just before the Christmas vacation begins, a clean-up campaign should be conducted. By checking the card file, a list can be compiled of those who have not bought. In the campaign earlier in the year, several salesmen will have proved their ability. These are the ones to use in the clean-up campaign.

Persons who have pictures in the annual are especially good prospects. The book has a special, personal meaning to them. In years to come they will be glad they have such a memory book for their families and friends.

Since the campaign is to be conducted near Christmas, parents are often potential buyers. A letter to the parents of students who have not purchased yearbooks, suggesting they give the annual to their son or daughter for a Christmas present, often gives good results. A better idea is to have a solicitor call on the parents.

The school itself is another potential buyer, purchasing copies to send to prospective students and supporters of the institution. The various departments which are featured in the book may be interested in buying copies.

Prepare a Sales Talk

Few yearbooks will be sold by the salesman who approaches a prospect with, "You wanna' buy a yearbook?" It takes real salesmanship — the same as in selling automobiles or magazine subscriptions. Thus, it is important that the business manager instruct his solicitors on how to sell.

Reasons why students should buy annuals can be incorporated into a sales talk. The reasons must not be recited as if they were memorized; each solicitor should put them into his own words, possibly using such sales points as:

1. It is a complete record of the school year, a chronicle of the year's activities that cannot be obtained elsewhere.
2. In years to come, the yearbook will become valuable in recalling old classmates.
3. By taking a yearbook home, students can show their folks what they are accomplishing in school.
4. The student is loyal to the institution.
5. The price of the book is low in relation to what the student receives in return for his money.
6. The yearbook is the student's book, a record of *his* school edited by *his* schoolmates.

Sale of Advertising

Advertising revenue usually provides the second largest source of income for the yearbook, but selling advertising for a school annual is often a difficult task. It is one of the most important jobs in the financial program, and the responsibility for selling advertising must be given to those who realize its importance. Friendliness, willingness to work hard, tact and pleasant approach are the requirements for a good advertising solicitor.

The campaign to sell advertising should be conducted early because the business peak is reached in the fall. With students coming back to school, trade is good, and businessmen are more willing to advertise.

Advertising Agreement

It is wise to have a signed agreement with each merchant who purchases space. This will eliminate misunderstanding about the size of the ad or the amount charged. It is probably better to call it an agreement or an order for advertising space rather than a contract. Some merchants balk at signing a contract, but have no hesitation about signing an order.

The advertising agreement can be printed in duplicate and bound into books of 50 for the convenience of solicitors. The original copy is given to the merchant, and the carbon is used by the advertising manager. A good form of such agreement is shown in Figure 12.3. Rates charged for space should be printed in the agreement to assure the merchant that he is getting the same rate as other advertisers. Advertising agreements often are furnished by the printer.

Some merchants refuse to sign agreements for advertising space, but are willing to buy an ad. It is not essential that an agreement be signed. All that is necessary is for the salesman to get the copy and have a clear understanding of how much space is wanted and the amount to be paid.

THE 1956

ORANGE AND BLACK

RATES:

Full page $00.00
Half page 00.00
Quarter page 00.00
Eighth page 0.00
Sixteenth page 0.00

By _____
Advertising Mgr.

OFFICIAL YEARBOOK OF
LINCOLN HIGH SCHOOL
Lincoln, Colo.

Advertising Agreement

19_

I hereby agree to insert ..... page advertisement in the 1956 Orange and Black for which I agree to pay to the management $ ..... upon presentation of correct proof.

Signed _____

FIGURE 12.3. Advertising agreement forms for space in the yearbook will eliminate any chance for misunderstanding about the size of the ad and the amount charged.

Give the Advertiser a Good Proposition

As in selling yearbooks, it is important that the advertising staff have a proposal making it advantageous for the merchant to contract for space early. Some staffs request extra proofs of ads from the printer. One is posted on the bulletin board where students can see it. One is sent to the advertiser with a notation that his advertisement is also being displayed on the bulletin board.

A sign with "PATRONIZE OUR YEARBOOK ADVERTISERS" will draw added attention. Eight to 10 ads can be displayed at one time, usually for a week or so. Displaying advertisements in this manner pleases the merchant. He pays only for space in the yearbook, and the bulletin board displays are an added free service.

Another plan often employed is running an advertisement in the school newspaper naming all merchants and firms who have purchased space in the yearbook. A headline reading *"These Merchants Are Helping to Make the 1956 Orange and Black a Success — The Yearbook Staff Urges All Students to Patronize Them,"* will indicate that the whole community is interested and increase the advertisers' business.

Pictorial Advertising

Pictorial advertising is being used by more yearbooks each year. Students usually read pictorial advertisements, especially when the pictures show friends and acquaintances buying, wearing or examining a product in the merchant's store. Usually, the advertiser leaves it to the discretion of the advertising manager to select the students to appear in the ads, and the manager should chose neat, popular students.

For this type of advertising an agreement should be made with the advertiser concerning an extra charge for engraving, if the book is done by letterpress. In most cases, the advertiser pays the cost of the cut, which is returned to him after the book is printed.

If the yearbook is being produced by lithography, the charge may be omitted for reproducing photographs, drawings, cartoons or signature cuts. Many lithographic printers furnish a book showing cartoons, trade names and entire advertisements prepared for different businesses. These items can be clipped and used at no extra cost.

Another device to attract attention to the advertising is to make it another division in the annual. One large college yearbook, for example, has used a heading and chapter number in keeping with the theme throughout the book. A colored picture of the business district opened the division and other pictures of business activities, parades and modern store fronts "dressed up" the section. After the book was published, many students com-

mented on the attractiveness and appeal, and merchants were greatly pleased with the results. Some schools give a copy of the yearbook to each merchant who buys a page or half page in the annual. However, if a $4.00 annual is given to each merchant who buys $4.00 worth of space, advertising revenue will not offset the cost for printing the section, much less produce a profit for the yearbook.

Selling Out-of-Town Advertisers

An advertising field that is becoming more profitable and should not be overlooked by business managers is that of out-of-town concerns who do business with the school. Although some of these firms do not sell directly to the students, they do a large quantity of business with the school itself. A list of these concerns and their addresses can be secured from the treasurer of the board of education or purchasing agent of the school.

Another profitable source of revenue is merchants in nearby large cities. If the cities are relatively near and travel facilities are good, students probably do much buying from these merchants. A letter to some of the larger firms, giving details as to the number of students in school and how much trading they do annually, will often result in sale of space.

Power and light companies, telephone companies and trasportation firms are excellent prospects. The presence of students means extra income and ordinarily these businesses are willing to advertise.

Letter Introduces Salesman

The yearbook and newspaper at Conway High School, Conway, Arkansas, prepare the way for their salesmen by writing each prospect this letter before the student representative calls to sell space:

September 20, 1955

Dear Advertiser:

We are enclosing lists of the 1954-55 advertisers of the Wampus Cat Yearbook and the Wampus Cat Newspaper.

If your name appears on these lists, we should like to take this opportunity to express our appreciation to you for helping us make these publications possible.

If your name does not appear, our business managers will call on you sometime during the year. We hope to add your name to these lists.

Respectfully yours,
(The business managers)

The list of 169 names was arranged alphabetically. If the merchant advertised in the paper, his name was followed by one star, if he advertised in the yearbook, two stars appeared after his name and if he took space in both publications, three stars were used.

"The letter of thanks seemed to please all the merchants, and several were heard to remark that it was the first letter they had ever received thanking them for advertising," Mrs. Guy Dean, adviser to the Wampus Cat, reported at a meeting of yearbook advisers.

A letter of this kind not only introduces the new business manager, but is so planned that the merchant will want to read the entire list of advertisers to see how many of them are advertising in both publications. If his name is not starred, he will want to "get aboard the band-wagon" in most cases. If he is already an advertiser, he will want to continue boosting for the school.

Selling the Local Advertiser

Most of the advertising space in the yearbook will be bought by local businessmen. Every prospective advertiser should be solicited. This includes outlying stores, factories, mills and airports.

The classified section of the telephone directory will provide prospects who might otherwise be overlooked. This section of the directory in one city of 15,000 population lists over 500 business concerns and professional men, all of whom are potential advertisers. The listing gives the name of the concern, its street address and usually the name of the owner.

Every man who buys space in the telephone directory believes in advertising. Probably 50 per cent of the firms have never been solicited by anyone from the school. In many cases they will feel flattered by the call and happy to place an advertisement in *their* yearbook, published by *their* children. Don't pass up the *little man*. He will want to be in the

permanent record (the school yearbook) with other progressive merchants of the town.

Often it is wise to have several solicitors selling advertising space. The list of prospects can be divided among them; however, greater efficiency will result if the community is divided among the several salesmen, each taking three or four blocks. Outlying concerns can be given to those who have cars and can make the calls in a minimum of time.

Advance Preparation

It is important for advertising salesmen to make careful preparation before calling on prospective advertisers. They should know the name of the concern, the owner's name (or in case of a large store, the name of the advertising manager), the merchandise handled and how space in the annual will help sell it.

They should know whether the prospect has advertised previously and how much space he has used. In some towns, merchants who are in the same line of business and have an association take a full page and list the members. In one annual examined, a full page was printed listing all the dry cleaners who were members of the association, other pages were purchased by the lumber dealers, filling station operators, banks and real estate agencies. This advertising is not so productive of income, but it is better than none.

A carefully prepared layout of the proposed advertisement will help the solicitor. Advertising layouts are prepared in much the same manner as for other pages in the annual, but the work should be done by some member of the staff who has special aptitude for ad design. Often the advertising teacher will cooperate by having his classes prepare advertisements for prospective advertisers.

Conducting the Interview

Courtesy will sell more advertising than high-powered sales talks. The solicitor should not interrupt the merchant while he is waiting on a customer. If the store has a rush of business, it is better to see some other prospect and return later. If the store is a large one, the person in charge of advertising will be in his office. If the office door is closed, knock; if he has a secretary, ask for an appointment.

As soon as the salesman has gained the attention of the prospect, he should state his name and business. "Good morning, Mr. Jones. I am Bill Smith, on the business staff of the Central High School annual. I have been sent by the school to talk with you about advertising with us this year."

Always ask for the ad in the name of the school. Merchants do not like to say "no" to schools. Inexperienced salesmen should first interview several regular advertisers because sales are fairly certain and the salesmen will gain confidence. After a few interviews, the new salesmen will be more self-assured and skillful.

Filling Out the Order

As soon as the merchant has agreed to purchase an ad, the salesman should fill out the agreement and have it properly signed. It is often unnecessary to give the entire sales talk. Salesmen sometimes lose orders by talking too much. If the merchant says, "Put me down for the same size ad as last year," the salesman can immediately reply, "Thanks very much, Mr. Jones. I will fill out the order." As soon as the order is signed (don't call it a contract) and before it is torn out of the order book, the salesman can say, "Mr. Jones, we are planning a pictorial advertising section this year and perhaps you will want more space." Show him in detail what is planned. The order can always be changed or a new order written.

Answering Objections

The advertising salesman must be prepared to answer the merchant's objections to advertising in the annual. His objections may not be serious. He may say, "It's too early, come back and see me later. I don't have my advertising budget made out for next year. I haven't made up my mind." Whatever the reasons given, the salesman should listen courteously (don't interrupt), and answer each objection in turn.

Don't try to win an argument. Get on the merchant's *side* and get an order for space. If he says, "It's too early," the salesman could

reply, "Yes, Mr. Jones, I suppose it is a little early in the year to be talking about advertising in the annual, *but* this year we have worked out a plan at the school that we believe will give you your money's worth. We want to get your ad set up early and post proofs of it on the bulletin board and urge students to *patronize you.*" Keep the tone of the talk positive.

The instant the first objection has been answered, present the prepared layout of the proposed ad. It will convince the merchant that the salesman is really interested. If it is impossible to get the order on the first call, ask the prospect to think the matter over. Ask for a future appointment, and be sure to thank the merchant for his time.

Advantages of Yearbook Advertising

The advertising salesman of the school annual must be fully familiar with the advantages of yearbook advertising over other types available to the merchant.

Some of these are:

1. The life expectancy of the ad is greater in the annual than any other medium. Newspapers and magazines are read one day and thrown away the next. A yearbook is kept year after year—and is often re-read. For the price, the annual is the most permanent means of advertising.
2. Advertising in the school annual reaches young people who have not formed buying habits. They have a lifetime of buying ahead of them and in years to come will purchase homes, food, clothing, furniture, automobiles and many other products. Merchants can build good will for tomorrow's business.
3. Students buy many products and greatly influence their parents' buying. Big corporations realize this and spend millions of dollars each year on advertising directed toward the 12 to 21 age group. Local merchants can also appeal to this group.
4. The enameled paper used in most yearbooks makes it possible to obtain excellent photographic reproductions. School annual ads are more attractive.
5. The yearbook advertisement is part of a complete book that is treasured by the entire community.

Miscellaneous Sources of Income

When the sale of books and advertising does not pay for all the expenses in the production of the yearbook, other means of obtaining income have to be planned. The business manager must be careful, however, in selecting the type of venture, since it may prove unprofitable from the standpoint of expense and effort necessary to stage such programs.

Selling space to school organizations is an important source of income. Under this plan, various organizations and classes are charged a fee large enough to cover the cost of the space devoted to their groups.

Most staffs charge each student for the cost of having his photograph made for the yearbook. If such an expense were borne by the yearbook, it would probably wreck the budget.

Added income sometimes can be earned by selling photographs after they have been returned by the engraver. Although most of these pictures will appear in the book, many students want the original photographs and are willing to pay for them. The price should be low. Usually, a flat rate of 10 or 20 cents is charged for each photograph. As much as $300, or more, can be earned by this method in larger schools.

One of the most common sources of extra income for the yearbook is the class play. In schools where the yearbook is published by the senior class, the proceeds from the senior play often go to the yearbook fund. Sometimes the annual staff produces an all-school play for the same purpose.

Probably the most popular means of securing added income is the yearbook prom. If the results of the beauty contest are announced at the prom, it should increase attendance. However, business managers should be careful in planning a dance of this type, since it is easy to spend more than will be gained.

Other sources of income include candy sales, a circus or carnival or benefit movies. All are minor so far as the amount of income derived from them, but occasionally they prove to be a necessary part of the revenue-raising plan. It is important to remember that these miscellaneous sources involve extra work, and it is doubtful if they are worth while if they require the attention of the staff when its efforts should be devoted to the more profitable ventures.

Chapter 13

Keeping Complete Financial Records

EVERY SUCCESSFUL business, regardless of its nature, needs a complete, accurate record of all financial transactions. The business of producing a school annual is no exception.

A simple, workable bookkeeping system is a basis from which the yearbook business manager or adviser can efficiently analyze and direct the business transactions of the publication. The size of the annual and its financial resources may determine to a certain extent just what bookkeeping devices are necessary to maintain complete financial records. However, even the smallest book operating on a limited budget should have a system of keeping records.

It is not the purpose of this book to teach methods of bookkeeping. But, emphasis is given here to the value of keeping records and to presentation of forms which are helpful in keeping adequate records. Fundamentally, complete records for the yearbook consist simply of a written record of all money taken in from various sources and a similar record of all disbursements.

Receipt Forms Needed

For the average yearbook, depending on its size and systems of raising money, three receipt forms are needed, also a standard advertising contract, a set of file cards and a ledger.

Sources of yearbook income may be divided into four general divisions for bookkeeping purposes. These are (1) Sale of books (2) Sale of advertising space (3) Income from individual photographs (4) Miscellaneous income such as that from sale of space in the book, payments for group photographs and money received from promotional activities. A separate form for recording individual transactions is required for each of these general sources of income.

A receipt suitable for use in the book sales campaign and a sample advertising contract, used in selling yearbook advertising, were discussed and pictured in Chapter 12. Each of these forms plays an important part in assembling the yearbook's financial records. Both should be made in duplicate and filed in the yearbook office. Book sales receipts should be numbered consecutively. As in the case of the receipt forms to be discussed later, information contained on the book-sales receipt or the advertising contract must be transferred to the ledger as a permanent record.

Issuing Photographic Receipts

In addition to the two forms already described, photographic and general receipts are necessary. Figure 13.1 is an example of a standard photographic receipt used by many yearbooks. These receipts are numbered consecutively and made in duplicate with the duplicate bearing the same number as the original. For convenience in handling, they can be bound in books of 50 or 100. Thus, when an entire book of receipts has been issued, the duplicates will still be in the bound form. In such a form, they are easily accessible.

ORANGE AND BLACK – Photograph Receipt

Name _____ No. 4899

Home Address _____

School _____ Class _____

Insert Picture in the Following Sections:

Which Class _____ $.....

Name of Fraternity _____ $.....

Name of Sorority _____ $.....

Amount Received _____ $.....

1956 ORANGE AND BLACK

Date _____ By _____

FIGURE 13.1. This standard photographic receipt can be issued to each student who pays for an individual picture in the annual. A carbon copy is retained in the receipt book for the use by the staff.

As shown on the sample photo receipt, the section of the book in which the picture is to appear should be indicated along with any other information the editorial staff may need in preparing the copy.

In some cases, it may be the policy of the yearbook staff to allow the photographer who takes the individual photos to issue the receipts and collect the money. However, this is not recommended since the staff has no assurance that complete and accurate records will be kept. It is a better policy for the photo receipts to be sold directly by the staff and the money collected at the yearbook office. If this is done, the business manager has a complete record available at all times, and there is less opportunity for errors resulting in the omission of a picture which has been paid for.

Use of General Receipt

A general or miscellaneous receipt form is also essential. Figure 13.2 is an example of the general receipt issued when space in the book is sold, when a group picture is paid for or when money is received from any other source such as candy sales and class plays.

General receipts also are numbered consecutively, made in duplicate and bound in books of 50 or 100. These receipts are handled in much the same manner as the photographic receipts. In both cases, each receipt issued is recorded in the ledger when the money is deposited in the bank. After a book of receipts is filled, the information is transferred from the receipt to a file card which will be discussed later.

All of the receipts are entered in the ledger as a permanent record. The ledger entry includes the name of the person or organization to whom the receipt was issued, the number of the receipt and the date of issuance.

When ordering the various forms at the beginning of the year, make a careful estimate of the number of each type that will be needed. No two receipts, regardless of their intended use, should be numbered the same. For example, suppose the staff decides that they will need 1,000 book sales receipts, 1,500 photographic receipts and 200 general receipts. They can all be numbered consecutively with numbers 1 to 1,000 assigned to book sales receipts, numbers 1,001 to 2,500 assigned to photographic receipts and numbers 2,501 to 2,700 set aside for the general receipts. These numbers can be seen best if placed in the upper right-hand corner of the forms.

ORANGE AND BLACK – Receipt No. 1001

Received of

For

$

1956 ORANGE AND BLACK

Date By

FIGURE 13.2. A general receipt form can be used for recording miscellaneous cash received from such items as sale of space to organizations, sale of pictures, etc.

Use of the Card File

A comparatively simple device and a valuable time-saver is the card-file system. In most cases a 4 by 6 inch card or a 3 by 5 inch card is suitable for the yearbook office. Each person who buys a book or has a picture in the annual is listed on a file card.

The cards are filed alphabetically in a small cabinet. Information from the various receipt forms is transferred to the file card along with any material judged necessary by the staff. All of the information appearing on the card should be typed for legibility.

Figure 13.3 shows a recommended type of file card. Spaces are left for receipt numbers, money paid and money due and for the signature of the person receiving the book. In addition, the numbers of the pages on which pictures of the card owner appear can be recorded in the margin of the file card. This is a marked aid in indexing the book. With the cards already filed alphabetically, it is simple to assemble the index by copying the name of the person and the page numbers from the card. Similarly, the file card system makes it easier to compile almost any special

Last Name First Name Middle Initial

Amount paid on book

Amount due on book

Receipt number

Photographic receipt number

Picture to appear Class

1956 Orange and Black

Book received by

FIGURE 13.3. A file card for each individual who purchases a book or has his picture in the annual is a valuable time-saver for the staff. It can also be used for compiling an index and for subscribers to sign as they accept the annual.

list in alphabetical order such as a list of all seniors, juniors or sophomores. The number of the original photo receipt issued to each individual also can be included for easy ordering of prints from the photographer.

Receipt numbers on the file card make it possible for the staff members to make a rapid check when a student comes to the office and announces that he has lost his receipt. Without the file card, all of the duplicate receipts might have to be examined to find the information desired. The system can be of value in conducting the book sales campaign as well as in other ways. If he makes a rapid check through the file cards, the salesman can see who are still prospective buyers.

The Ledger As a Permanent Record

Each financial transaction recorded in the various receipt books eventually is transferred to the ledger as a permanent record. Thus, the ledger is actually the only book required in this simple system. Many bookkeeping systems use a cashbook-journal as well as the ledger. However, the bound volumes of duplicate receipts serve the same purpose as the cashbook-journal and may be properly substituted, on a small annual, thus simplifying the system.

Into the double-entry ledger goes a permanent record of all income and all disbursements. Separate sections in the ledger are set aside for recording book sales, sale of advertising, individual photographic receipts and miscellaneous receipts and disbursements. Often it saves time if an index to these various sections is entered in the front of the ledger.

The staff should consult an experienced bookkeeper before making entries in the ledger. In a large college or university, some member of the business office may be an excellent source of advice. In high schools, the commerce teacher is usually willing to assist.

In any case, no yearbook staff should set out to produce an annual without having a complete system of records. Careful planning at the beginning of the school year often will save valuable time later in the production schedule. Many times, the efficient use of bookkeeping aids, such as the card file, will prove to be the difference between meeting and not meeting the final deadline.

Closing the Yearbook's Affairs

Once the annual has gone to press, the editorial staff can catch up on lost sleep and neglected studies. Such is not the case with the business staff.

A good business manager often uses the lull between the final editorial activities and the distribution of the books to get the financial affairs into shape. With his assistants, the business manager can use this period to collect all outstanding accounts and start a final financial report. At the same time, he must begin arranging for efficient distribution of the books.

Many advertising accounts can be collected in advance of the actual distribution of the books if the advertising salesmen make the necessary arrangements with the printers. Often, three or four of the complete advertising signatures can be obtained as soon as they come off the press. When they are folded and trimmed, these signatures will show the advertising pages as they appear in the finished book.

Provided with these finished sections, the business staff of the yearbook can collect for most of the advertising before the annuals are delivered. This plan of collecting will allow the business staff to get important work out of the way before becoming involved in the rush of distributing the books. At the same time, the plan of advance collections will help bring the financial records of the book up to date so that a complete financial statement can be prepared soon after the final flurry of activity.

Have the Books Audited

The final duty of the business manager of the annual is to leave on file with school authorities a complete statement of receipts and disbursements. In all cases, the books should be audited for the protection of all parties concerned. If the school does not employ an auditor, the business manager will be justified in asking that a committee be appointed to audit the books of the annual.

A simple statement, which is easy to understand but which includes all necessary information, is sufficient. Figure 13.4 is one form of financial statement which might be pre-

pared by the business manager from the financial books he has kept throughout the year.

Help the New Staff

While the yearbook staff members will be anxious to complete their duties and close up the book's affairs as soon as possible, it is a moral obligation, if nothing else, for them to offer aid to the new staff for the coming year.

Once the new staff has been appointed, it is the duty of the retiring members, who are familiar with the problems of producing a yearbook, to get the new staff members off to a good start.

If the old staff lends a hand before bowing out, the new book is bound to be improved. Let the new staff profit by the errors of the old. It should be a standing policy that the retiring staff does its best to see that the new staff has advantages that the old staff did not have. Progressive action of this kind will insure improvement of the school's annual each year.

The book's affairs can thus be closed in a businesslike and efficient manner. Every record of the past year should be permanently kept on file and made available to the incoming group.

THE 1955 ORANGE AND BLACK

(Annual Publication of the Student Body)
Statement of Receipts and Disbursements
June 1, 1954 to May 31, 1955

CASH RECEIPTS

Orange and Black Sales:		
1,402 at $1.25 to students		$1,752.50
120 at $1.50 to non-students		180.00
		$1,932.50
Share in activity fund		150.00
Advertising space		404.50
Sale of space to organizations		310.00
Senior pictures		415.00
Class play		71.50
TOTAL CASH RECEIPTS	$3,283.50	$3,283.50

CASH DISBURSEMENTS

Printing, binding and covers		$1,818.00
Photoengraving and art work		921.00
Photography		224.00
Prizes for book sales		25.00
Postage and express		18.20
Telephone and telegraph		5.60
Office supplies and expenses		12.45
Key awards to staff members		36.00
Refunds	$8.50	
Refunds	4.00	
Refunds	2.50	
	$15.00	15.00
Unclassified items		6.40
TOTAL DISBURSEMENTS	$3,111.65	$3,111.65

Cash balance in bank, 5-31-55	171.85
Represented by:	
Bank balance per statement, 5-31-55	180.25
Less check No. 38 outstanding	8.40
Cash balance as above	$171.85

Business Manager _____

1955 ORANGE AND BLACK

FIGURE 13.4. A simple financial statement that gives a comprehensive summary of all financial transactions for the year is a must for yearbook staffs.

Appendix

STYLE BOOK

If the yearbook is to have uniform style, the editor must adopt a "Style Book" and follow it carefully. The *Editor's Handbook*, published by the Iowa State College Press which also publishes this book, has been designed for just such use. As an example of points covered by such manuals, parts of the style book used by student publications at Kansas State College[1] are reprinted here and can be used for most yearbooks with a few alterations if they do not have one of their own.

A Manual of Style published by the Chicago University Press is accepted as *the* authority by many publishers. Most of them have a copy which can be consulted by the annual staff on matters not covered in this brief booklet.

ABBREVIATIONS

1. **State names**—Abbreviate state names only when they follow names of cities. Do not abbreviate state names of five or fewer letters (Iowa, Maine, Ohio). Do not abbreviate Alaska or Samoa. Write out Hawaii, Puerto Rico and Philippine Islands the first time you use them after the name of a city; thereafter use the abbreviations T. H., P. R. and P. I. Use these forms after names of cities:

Ala.	Idaho	Minn.	N.Y.	Tenn.
Alaska	Ill.	Miss.	Ohio	Texas
Ariz.	Ind.	Mo.	Okla.	Utah
Ark.	Iowa	Mont.	Ore.	Vt.
Calif.	Kans.	N.C.	Pa.	Va.
Colo.	Ky.	N.D.	R.I.	Wash.
Conn.	La.	Neb.	Samoa	Wis.
D.C.	Maine	Nev.	S.C.	W. Va.
Del.	Mass.	N.H.	S.D.	Wyo.
Fla.	Md.	N.J.		
Ga.	Mich.	N.M.		

2. **Titles**—Abbreviate faculty, military and professional titles when you use them with first name or initials, but spell out the titles when you use the last name only: Prof. R. C. Jones . . . Professor Jones; Gen. Douglas A. MacArthur . . . General MacArthur.

   EXCEPTION—For the President of Kansas State college, first name and initials are rarely needed for a local story. Even the last name is sometimes unnecessary when it will be clear who is meant: "President McCain said . . . ." or even "The President said . . . ." The same thing is true in writing of the President of the United States in a story about the federal government.

   Titles used after the name are spelled out and written lower case: Dr. E. E. Leasure, dean of the School of Veterinary Medicine . . . The dean said . . .

   Army abbreviations—Pvt., Pfc., Cpl., Sgt., Sgt 1/C, M/Sgt., Lt., Capt., Maj., Lt. Col., Col., Brig. Gen., Lt. Gen., Gen.

   Navy abbreviations—Ens., Lt. (jg), Lt., Lt. Comdr., Comdr., Capt., Rear Admiral, Admiral.

   Air force abbreviations—AB, A3/C, A2/C, A1/C, S/Sgt., T/Sgt., M/Sgt.; commissioned ranks same as army's.

3. **Months**—Spell out months except in headlines and datelines.

4. **Streets, avenues, organizations**—Spell out and capitalize such words as avenue, railway, company, building, county, association, corporation, where used as part of a name: U. S. Steel Corporation, Fifth Avenue, Story County, Press Building.

5. **Christian names**—Spell out such names as William, Charles, George.

6. **Names of well-known government and private agencies**—Write out completely the first time you mention certain well-known agencies and organizations, but thereafter use initials only, without periods: TVA, SPC, NBC, CIO, AFL, REA, ROTC, KSC, AAUW, UN, UNESCO, VA; but U. S., U. P., where initals form a word.

7. **a.m. and p.m.**—Use these lower case abbreviations rather than "morning" and "afternoon" or

[1] Printed by courtesty of the Department of Technical Journalism, Kansas State College, Manhattan.

"night." But spell out midnight and noon rather than using m. and n. with the number.

EXAMPLE—From 5 p.m. until midnight.

8. **College degrees**—When used after a name abbreviate and capitalize.

EXAMPLES—John Mason, B.S. '49; George Johnson, Ph.D. '50; Stanley Atlas, D.V.M. '35. If only the year is used with the name, omit the comma: Stanley Atlas '35 visited . . . .

CAPITALIZATION

1. **Political parties**—Capitalize names of political parties but not words that indicate general political beliefs, doctrines, or principles.

EXAMPLES—a Democrat (member of the party); a democrat (any believer in democratic principles); a Communist (member of the party); a communist (one who believes in Marxian principles).

2. **Regions**—Capitalize regions of the country and adjectives referring to them but not points of the compass or words that refer merely to direction.

EXAMPLES—The Middle West, Midwestern, but "He drove east" (in direction).

3. **Names of places, institutions**—Capitalize schools, churches, halls, and other public buildings when used with a distinguishing name: Iowa State College, First Christian Church, Lyon Hall, Memorial Union.

4. **Names derived from proper nouns but now used as adjectives**—These are not capitalized: A panama hat, an oxford shoe.

5. **Common nouns that by campus usage have the status of proper nouns**—These when used alone should be capitalized: the College, the Library, the Auditorium, the Stadium, the Union, the Field House.

6. **Parts of buildings, services**—Names of parts of campus buildings or of College services should **not** be capitalized: the cafeteria, the post office, the dairy sales counter, recreation center.

7. **Schools, departments, other divisions**—Capitalize all schools, experiment stations and the Extension Division. Do not capitalize departments and other subdivisions.

8. **Titles**—Capitalize when used before names but not after them. Check your school's catalog to be sure the title is given accurately.

EXAMPLE—Prof. John F. Helm, Jr., of the department of architecture and allied arts . . . or John F. Helm, Jr., professor of drawing and painting . . . (not professor of architecture).
(Also see section Titles and Names.)

9. **College legislative and administrative bodies**—Capitalize these: the Board of Regents, the Faculty Senate, the Student Council, the various school councils, the Tribunal, the Board of Publications.

But do not capitalize subcommittees or subdivisions of such bodies: the faculty council on student affairs, the student planning committee, the counseling bureau, the registrar's office.

10. **Governmental divisions**—Capitalize these: the President, Congress, the Senate, the House, the Supreme Court, the Legislature, the United Nations, the Security Council, the General Assembly and no others.
Do not capitalize subdivisions of the above, such as the army, the federal bureau of investigation, the ways and means committee, the legislative council, the federal court, the department of agriculture, the soil conservation service, the veterans administration.

11. **Names of nationalities and races**—Capitalize such words as Indian, Negro, German, Caucasian. Use these identifications in news stories only when the information is necessary to the story.

12. **Distinguishing words in names of holidays and special occasions**—Capitalize these: Homecoming week end, Fourth of July, Engineers' Open House, Hospitality Days.

13. **Common religious terms**—These are down except "Bible," which is the name of a book: gospel, scripture, heaven, biblical.

14. **Names of studios, courses, curriculums**—Capitalize language words as French, Russian and the names of specific courses as Survey of American History I, but not general terms as sociology courses, the home economics and journalism curriculum.

15. **Extracurricular organizations**—Capitalize such permanent groups as the A Cappella Choir, the Band, the College Players, the Purple Pepsters. Do not capitalize the meats judging team, the basketball team, the social and recreation committee, the senior class, the alumni, the faculty.

16. **The definite article in publications**—Capitalize it only if it is capitalized in the flag of the publication: the Kansas State Collegian, the Ag Student, The Kansas City Star.

17. **Titles of books, lectures, pictures**—Write these up if used in full: "The Idea of Nationalism."

18. **Music compositions**—Capitalize and quote titles of all music compositions except for arias commonly known by their opening phrases: "Symphony in E Minor," "My heart at thy sweet voice."

FIGURES

1. Spell out cardinal and ordinal numbers from one to nine inclusive, except sums of money, ages, time, votes, scores, percentages, temperatures, the number and opus in works of music, dimensions and general statistical matter.

EXAMPLES—Of nine (cardinal number) men, the ninth (ordinal number) man, 3 years old, at 3 o'clock, lost by a 4-8 vote, won by an 8-5 score, 2 per cent, 5 degrees F., Sonata No. 5, Opus 6.

EXCEPTION—When a number under 10 and one over 10 are used comparatively in the same sentence, both should be figures.

EXAMPLES—Only 6 of the 12 came, both 2d and 12th place.

2. All cardinal and ordinal numbers of 10 or more should be written as figures **except as noted.**

   EXCEPTIONS—Ordinal numbers that are **proper names** should **always** be spelled out.

   EXAMPLES—Twenty-fifth street, the Big Seven; but the 25th in line, the 53d anniversary.

   Names of military units should follow military practice: Armies, air forces and fleets spelled out, corps and wings in roman numerals, and divisions, squadrons and lesser units in arabic numerals.

   EXAMPLES—The Twentieth air force, the Fifth army, II corps headquarters, the 2d Armored division, the 45th (Thunderbird) division.

   Spell out common fractions used alone but use figures for fractions when they appear with a whole number.

   EXAMPLES—One-quarter of an inch, five-sevenths of the required work, 21 1-8 feet, 21 feet, 1 1-8 inches.

   When two figures are used in reference to the same thing, avoid confusion by making the first a figure and the second a word.

   EXAMPLES—16 two-story houses, 73 twelve-inch boards.

3. The number **always** should be spelled out if it is necessary to start a sentence with it.

   EXAMPLE—Ten men were trapped. (**Do not** start sentences with numbers that will be long and awkward if spelled out.)

4. General or round numbers such as one hundred, one thousand, one million, or one billion may be spelled out as words rather than figures.

5. Always use the dollor sign when referring to a specific amount of money. **Do not** use zeros after even dollars.

   EXAMPLES—$352.78; $100.

6. **Ciphers**—Drop unnecessary ciphers except in statistical tables.

   EXAMPLES—It is $50, not $50.00. It is 1 p.m., not 1:00 p.m. In general use the most easily grasped form: 50 billion dollars, rather than $50,000,000,000. Ciphers are too easily dropped between the reporter and the presses or the microphone.

   Drop cents whenever feasible.

   EXAMPLE—$4,453, not $4,453.23

IDENTIFICATION

Names of college students should be adequately identified.

EXAMPLES—John Doe, TJ Jr., Salina; Bill Smith. EE Soph., Topeka. See Student Directory for curriculum, classification and home town.

PUNCTUATION

The two most common punctuation marks. the period and the comma, frequently are misused. The period is not used enough. The comma is used too frequently. Most reporters make their sentences too long. They get involved in compound sentences that wander on endlessly, confusing writer and reader alike.

News style calls in general for short, terse sentence structure and compact, brief paragraphs. Few sentences should go beyond 15 words. Few paragraphs should exceed 50 words. But some variety in length is desirable. A news story made up entirely of 5- to 15-word sentences would be choppy.

A sentence that requires the use of a great many commas usually is a poorly constructed sentence. The copy reader should edit the material so the thought is clearly expressed with a minimum of punctuation. When the use of a comma is doubtful and no change in the meaning would result through its omission, the best policy is to omit it.

1. **The apostrophe**—The apostrophe is used to indicate the possessive case of nouns, a contraction or the plurals of letters.

   EXAMPLES—"It's" for "it is," class of '37 for 1937, A's, John's house.

   NOTE—The possessive **its** does not use an apostrophe, nor does the plural of figures—15s.

   When the name ends with an "s" put the apostrophe after the "s" and do not add another "s."

   EXAMPLE—The possessive of Mr. Adams is Mr. Adams', but the possessive of Mr. Adam is Mr. Adam's.

   The singular possessive is formed by the addition of an apostrophe before the "s," the plural by an apostrophe after the "s."

   EXAMPLE—"The boys' coats" (plural), "The boy's coat" (singular), "The boy's coats" (one boy with more than one coat).

   EXCEPTION—The "s" after the apostrophe is sometimes dropped where its use would make for an awkward pronunciation, such as "for conscience' sake" or where the sibilant sound of a double "s" would result, as in "Kansas' son, Moses' behalf," etc. Avoid such usages if possible.

   Do **not** use the apostrophe in such common contractions as varsity or phone.

2. **The hyphen**—The hyphen is used as a connecting link in some compound words. Many words formerly hyphenated are now used either as separate words or as one word without a hyphen. Prefixes such as **ante, anti, extra, inter, intra, mis, multi, non, over, out, post, pre, ultra** and **under** usually combine into the word without the use of the hyphen, except in cases where a double vowel results or where the second part of the word is capitalized. Since there is disagreement as to the use of the hyphen in specific instances, follow the usage of Webster's Collegiate Dictionary. When words are combined to form an adjective, they are connected with hyphens, unless the first word is obviously an adverb.

EXAMPLES—a 10-year-old boy, a 6-foot 2-inch man, the 100-yard dash, a 2- by 4-inch board, a quick-starting halfback, but a quietly spoken warning, a widely known speaker.

3. **The comma**—Do not put a comma before "and," "or" and "nor" connecting the last two elements in a sequence of three or more. Always place a comma before "etc." and "viz." and a comma (or semicolon) before "namely," "i.e." and "e.g."

   EXAMPLES—Tom, Dick and Harry are all here.
   He saw neither the owner, the agent nor the tenant.

   Use a comma before "of" in connection with residence.

   EXAMPLE—Roy E. Coe, of 1515 Tenth Avenue.

   When the name of the town and state are both used, set off the name of the state with commas.

   EXAMPLE—Tulsa, Oklahoma, and a Washington, D.C., visitor.

   Point off with a comma all numerals of four figures except street numbers, year numbers, box numbers, tabulations and astrophysical and botanical numbers.

   EXAMPLES—1,210 students, 1240 Main Street, 1940 A.D., Box 1240, 1240 species.

   Do **not** use the comma or colon with the dash.
   Use the comma between the name of a man and "Jr." or "Sr."

   EXAMPLE—John E. Smith, Jr.

4. **The colon**—Use the colon after a statement introducing a direct quotation of one or more paragraphs, and begin a new paragraph for the quotation.

   EXAMPLE—The speaker gave this six-point platform:
   "First . . . etc."

5. **The semicolon**—Use the semicolon in a list of names and addresses in which commas are used to separate the name from the address.

   EXAMPLE—Those honored included George Johnson, Kansas City, Mo.; John Adams, Junction City; and William Jackson '39, Wamego.

6. **The dash**—Don't use the dash where the comma will do the work. It may properly be used to set off parenthetical words, denote an abrupt break, indicate a significant pause.

7. **The period**—Do **not** use the period after "per cent" or after nicknames.

   EXAMPLE—it is 9 per cent too much.

8. **Punctuation with quotation marks**—Periods, commas and semicolons coming at the end of the quotations **always** go inside the quotation marks. Other marks of punctuation go inside quotation marks if they are part of the quotation, but outside if they punctuate the entire sentence.

   EXAMPLES—Have you read "Gone with the Wind"? The books were "The Pioneers" and "The Last of the Mohicans."

QUOTATIONS

1. When you use passages from a speech or interview verbatim, put quotation marks around them. Quotations sprinkled through a newspaper column attract readers. But do not use long, rambling verbatim passages where the phraseology or content has no particular interest or value. If those passages are needed to give a clear and fair idea of the speech or interview, put them into your own words in order to summarize. Sometimes only a word or phrase or clause that accurately or vividly conveys the speaker's idea may be lifted and put in quotes in a summarized paragraph.

2. **Conversation, statements, testimony**—Use quotation marks for testimony, conversation and direct quotations from speeches or interviews, except when preceded by a name and a dash or by Q. or A. (Question, Answer) and a dash.

   EXAMPLE—James Smith—I have no comment.
   Q.—Where were you June 14, 1948, at 11 p.m.?
   A.—Looking at etchings.

3. **Titles**—Quote the titles of short poems, pictures, sculpture, short musical compositions, radio and television programs, lectures, sermons, unpublished theses, papers. Quote toasts, mottoes, chapters of publications, subdivisions of books (except books of the Bible).

   EXAMPLES—"Mona Lisa," "Venus de Milo," "Star Spangled Banner," Genesis. "How To Use Atomic Dust," "People Are Funny."

4. If you use verbatim several successive paragraphs from a speech, begin each paragraph with quotes, but use end quotes only after the last paragraph. If you are using verbatim only part of a sentence, do not indent it for a new paragraph. Put quotation marks around it within your own summarizing paragraph.

   EXAMPLE—The speaker said he was "not going to be swindled into supporting the plan."

   In such a case, do not use a capital letter for the first word.

Crediting Quotations

5. **Direct quotations**—You need only one reference to the speaker for a single quoted passage, even if that passage is 10 paragraphs long. You can put that reference in either the first or the second sentence. Have the reference **open** the statement if you feel that the reader will be confused otherwise.

   EXAMPLES—"Kansas State College definitely is to have air conditioning before the year 2000." This was the statement made today by John Doe at . . . . Sheriff J. L. Jones said, "Richard Roe definitely is the man we want."

6. **Indirect quotes**—In general have only one reference to the speaker for each paragraph of indirect quotation. If there is danger of the reader being confused as to source of the statement, how-

ever, refer to the speaker more often. Refer to the speaker or source only as often as necessary to keep the reader aware of the source.

SPELLING

1. When in doubt, consult Webster's Collegiate Dictionary.
2. Follow American rather than British style: color, defense, insure, program.
3. The "United States Official Postal Guide" governs spelling of cities, states and countries.
4. Spell out "and."
5. Spell out "per cent" except in statistical tables.
6. Check names with student-faculty directory, telephone directory or city directory.

TITLES AND NAMES

In general newspaper usage the titles "Mrs.," "Mr." and "Miss" are used as a mark of courtesy and are applied in writing of people to whom the title would be applied in ordinary conversation.

1. Use the "Mr." only after the man's full name has been used in an earlier reference: Leland Stowe, veteran newspaper correspondent, arrived today . . . Mr. Stowe said . . .
2. **Titles and names of women**—Use the woman's first name, never initials alone. Refer to a faculty woman by her title if she has professorial rank, as you would in a story about her male colleagues; by "Miss" if she is an instructor. Prof. Lois Schulz, chairman, said . . . Professor Schulz went on . . . Sarah Smith, foods instructor, said . . . Miss Smith added . . .
   For a woman student use her full name the first time, then "Miss": Chairman is Jane Black, TJ sophomore, Topeka . . . Miss Black asks . . .
3. **Names**—Write them as their owners do:
   EXAMPLES—James A. McCain, R. F. Gingrich, Arthur D. Weber.
   Always use the full name the first time it appears in a story. Use the last name with the proper title, if any, when it appears later. Nicknames should be used rarely unless they have distinct value in identification; or refer to a child; or are used in a story distinctly informal in tone; or are in sports copy. Same applies to headlines. When the nickname is used with the full name, it should be in parentheses: Laurence A. (Moon) Mullins.
4. **Clergymen**—Never use "Rev." alone. Always precede it with "the." Always follow it with first name or two initials (the first time you mention the man), or with Mr. or Dr. or "Father," depending on his degrees and the church with which he is connected.
   EXAMPLES—For the Protestant denominations if a man has a doctor's degree—the Rev. John B. Jones . . . Dr. Jones . . .; or the Rev. Dr. John B. Jones . . . Dr. Jones.
   For protestant denominations if a man does not have a doctor's degree: the Rev. John B. Jones . . . Mr. Jones.
   For the Episcopal or Catholic church: the Rev. John B. Jones . . . Father Jones.
   For the Jewish clergyman: Rabbi Samuel S. Wise . . . Rabbi Wise. Distinguish between a rector, a minister, a pastor, a priest. The words are not synonyms.
5. **Academic titles**—The general catalogue gives ranks of staff members. Be **sure** you get them right!

First Reference	Later Reference
Prof. John L. Jones or	Professor Jones
Dr. John L. Jones, professor of agronomy	Professor Jones or Dr. Jones
John L. Jones, associate professor of agronomy	Professor Jones
John L. Jones, assistant professor of agronomy	Professor Jones
John L. Jones, instructor in agronomy	Mr. Jones
John L. Jones, graduate assistant in entomology	Mr. Jones
John L. Jones, assistant dean of Agriculture	Dean Jones
Dean John L. Jones of the School of Agriculture	Dean Jones
Dr. John L. Jones, dean of the School of Agriculture	Dean Jones or Dr. Jones

GENERAL INSTRUCTIONS COMMON USAGE

1. Collective nouns take the singular verb.
   EXAMPLES—News is interesting. Politics is barred. A series of three addresses is scheduled.
2. The name of the state is unnecessary and is not to be used after the larger cities or after towns that would not be confused with other communities.
   EXAMPLES—New York City, Topeka, but Kansas City, Kans.
3. Two singular nouns connected by the conjunction "and" take a plural verb, but two singular nouns connected by the conjunction "or" require a singular verb.
   EXAMPLES—John and Mary are coming. John or Mary is coming.
4. When a singular noun and a plural noun are connected with the conjunction "or," the verb must agree with the noun closest to it in the sentence.
   EXAMPLE—The mother or her children are coming. The children or their mother is coming.

5. Make the pronoun agree with its antecedent in number and person.

   EXAMPLES—Each of them has his own way but all of them can not have their ways.

6. Do not separate needlessly the parts of infinitives or verbs.

   EXAMPLES—To go quickly, **not** to quickly go. It probably will be, **not** it will probably be.

7. Use "per" before a Latin word, "a" before an Anglo-Saxon word.

   EXAMPLE—a day, a week, per diem, per annum.

8. Do not confuse "over" and "more than." "Over" means above in a physical sense.

9. "Farther" refers to distance. Don't confuse with "further."

10. Do not use the verb "secure" for "obtain." Book cases may be "secured to the wall (that is, fastened) but they are "obtained" when purchased.

11. Do not use "contact" or "feature" as verbs.

12. Avoid simplified spelling unless the simpler form is used by a considerable number of prominent authors.

13. Familiarize yourself with the college catalogue and the student directory. The catalogue gives much information concerning departments and schools, curriculums, courses, academic calendar, registration schedule, Board of Regents, officers of the college, names and purposes of student organizations, loan funds, scholarships, prizes, enrollment statistics and number of degrees conferred. If in doubt about any of the information in the catalogue or directory, check with the proper official source on the campus.

14. Avoid using . . . "are as follows," or . . . "the following attended."

15. Avoid . . . "shown in the above picture," or . . . "pictured above." Save words.

PREPARATION OF COPY

1. Use copy paper.

2. Write on one side only.

3. Type all copy.

4. Double space all copy.

5. Set your typewriter for a 65-stroke line (15–80) in order to make copy-fitting easier. Four such typewritten lines will make one column inch in the Collegian.

6. Indent paragraphs at least 10 spaces.

7. Write your name, the subject of your story, your home telephone number and the date in the upper left-hand corner on the first page of all copy.

   EXAMPLE—John Jones
   FFA Meeting
   Phone 3150
   October 3

8. Write your last name, the story slug and the page number in the upper left-hand corner of all succeeding pages of all material turned in.

   EXAMPLE—Jones
   FFA Meeting—2

9. **Always** begin a story one-third of the way down the first page. This leaves room for the headlines.

10. Write "more" at the end of a page if the story is to be continued.

11. Keep your copy as clean as possible but **never** at the expense of accuracy. Reasonably clean copy with faults corrected in pencil is far better than spotless copy with errors. Always edit every story carefully before handing it to your editor or your instructor.

12. **Never** attempt to cover an error in typing with the correction. Cross it out and rewrite.

13. End each page with a complete sentence or paragraph.

14. Always put an end mark at the end of a story or report. The most commonly used end marks are 30 and # #.

15. If you make corrections on a news story in longhand, underline every a, u, w and overline every o, n, m. These letters are easily confused.

16. BE ACCURATE IN EVERY DETAIL.

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COPYREADING SYMBOLS

	HOW THEY ARE USED	WHAT THEY MEAN	HOW TYPE IS SET
TYPE SIZE and STYLE	Lansing, mich.--	Capitalize.	LANSING, Mich.—
	College Herald	Small caps.	College Herald
	the Senator from Ohio	Change to lower case.	the senator from Ohio
	By Alvin Jones	Bold face.	**By Alvin Jones**
	Saturday Evening Post	Italicize.	*Saturday Evening Post*
PUNCTUATION and SPELLING	The Spy	Emphasize quotes.	"The Spy"
	Northwestern U	Emphasize periods.	Northwestern U.
	said "I must . . .	Emphasize comma.	said, "I must . . .
	Johnsons	Emphasize apostrophe.	Johnsons'
	picnicing	Insert letter or word.	picnicking
	theatre	Transpose letters.	theater
	Henry Cook, principal	Transpose words.	Principal Henry Cook
	days	Delete letter.	day
	judgement	Delete letter and bridge over.	judgment
	allright	Insert space.	all right
	th ose	Close up space.	those
	Geo. Brown	Spell out.	George Brown
	100 or more	Spell out.	one hundred or more
	Doctor S. E. Smith	Abbreviate.	Dr. S. E. Smith
	Six North Street	Use numerals.	6 North Street
	Marion Smythe	Spell as written.	Marion Smythe
POSITION	Madison, Wis.--	Indent for paragraph.	Madison, Wis.—
	today. Tomorrow he	New paragraph.	today. Tomorrow he
	considered serious. Visitors are not	No paragraph. Run in with preceding matter.	considered serious. Visitors are not
	No ¶ But he called last night and said that he	No paragraph.	But he called last night and said that he
	Jones To Conduct or <Jones To Conduct>	Center subheads.	**Jones To Conduct**
MISCELLANEOUS	He was ~~not~~ unmindful	Bridge over material omitted.	He was mindful
	one ~~student~~ came	Kill corrections.	one student came
	etc or more	Story unfinished.	
	30 or #	End of story.	———

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PROOFREADING SYMBOLS

	SYMBOL	EXPLANATION	EXAMPLE	
			MARGINAL MARKS	ERRORS MARKED
TYPE SIZE and STYLE	wf	Wrong font.	wf	He marked the proof.
	x	Burred or broken letter. Clean or replace.	x	He marked the proof.
	ital	Reset in italic type the matter indicated.	ital	He marked the proof.
	rom	Reset in roman (regular) type, matter indicated.	rom	He marked the proof.
	bf	Reset in bold face type, word or words indicated.	bf	He marked the proof.
	≡	Replace with a capital the letter indicated.	H ≡	He marked the proof.
	lc	Set in lower case type.	lc	He Marked the proof.
	sc	Use small capitals instead of the type now used.	sc	He marked the proof.
	ə	Turn inverted letter indicated.	ə	He marked the proof.
PUNCTUATION and SPELLING	⌒	Take out letter, letters, or words indicated.	⌒	He marked the proof.
	#	Insert space where indicated.	#	He marked the proof.
	↻	Insert letter as indicated.	↻	He maked the proof.
	⊙	Insert period where indicated.	⊙	He marked the proof.
	^,	Insert comma where indicated.	^,	Yes he marked the proof.
	^'	Insert apostrophe where indicated.	^'	Mark the boys proof.
	/=/	Insert hyphen where indicated.	/=/	It was a cureall.
	?/	Insert question mark where indicated.	?/	Who marked the proof.
	em	Insert em dash, implying break in continuity or sentence structure.	em	Should we ^ can we ^ comply?
	n	Insert en dash, implying the word "to."	n	See pages 278 93.
	" / "	Enclose in quotation marks as indicated.	" / "	He marked it proof.
	spell out	Spell out all words marked with a circle.	spell out	He marked the 2nd proof.
	out, see copy	Used when words left out are to be set from copy and inserted as indicated.	out, see copy	He proof.
	stet....	Let it stand. Disregard all marks above the dots.	stet	He marked the proof.
	⌒	Draw the word together.	⌒	He marked the proof.
	tr	Transpose letters or words as indicated.	tr	He the proof marked
	(?)	Query to author. Encircled in red.	(?was)	The proof read by
POSITION	¶	Start a new paragraph as indicated.	¶	reading The boy marked
	No ¶	Should not be a separate paragraph. Run in.	No ¶	marked. The proof was read by
	—	Out of alignment. Straighten.	—	He marked the proof.
	□	Indent 1 em.	□	He marked the proof.
	□□	Indent 2 ems.	□□	He marked the proof.
	□□□	Indent 3 ems.	□□□	He marked the proof.
	lg.#	Equalize spacing.	lg.#	He marked the ^ proof.
	⊥	Push down space which is showing up.	⊥	He marked the proof.
	[or]	Move over to the point indicated. [If to the left; if to the right]	[	[He marked the proof.
	⌴	Lower to the point indicated.	⌴	He marked the proof.
	⌐	Raise to the point indicated.	⌐	He marked the proof.
	∪	Less space.	∪	looks better

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